

The Contents of Shelley's Notebooks in the Bodleian Library

Compiled by

TATSUO TOKOO

There are altogether 22 Shelley notebooks in the Bodleian Library: i.e. MSS. Shelley d. 1 through d. 3 and e. 1 through e. 4; and MSS. Shelley adds. e. 6 through e. 20. The following list of their contents is the result of page-by-page examination of each notebook. The list is primarily intended as a tool for studying the relationship, chronological and otherwise, of Shelley's works to each other and to his reading. It will also afford some clue for dating them. I exclude from this list the contents of MS. Shelley d. 2 and MS. Shelley adds. e. 13, since they contain few or none in Shelley's handwriting. MS. Shelley d. 2 is occupied by Mary's mythological dramas *Proserpine* and *Midas*, into which are inserted two lyrics each by Shelley and in Shelley's hand.* MS. Shelley adds. e. 13 is occupied by an account in Mary's hand of the death of the Cenci family.**

The titles of Shelley's works are those adopted in *The Complete Poetical Works of P. B. Shelley*, ed. T. Hutchinson (1905) for poetical works and in *The Complete Works of P. B. Shelley*, ed. R. Ingpen and W. Peck (1926–30), Julian edition, for prose works (and for a few poetical works not included in Hutchinson's edition). All entries are rough drafts and in pen unless otherwise stated. I use the term "fair draft" in the sense of a MS. much neater than a rough draft but still in an intermediate stage in the evolution of the work and "fair copy" in the sense of a completed MS. ready for publication or presentation. Cancelled words or phrases are surrounded by square brackets ([]) and undecipherable words by angle brackets (< >). Line division is shown by a virgule (/).

I have tried to be as accurate as possible, but errors both of commission and of omission should inevitably have crept in.

* 'Arethusa' (Hutch., p. 611) and 'Song of Proserpine' (Hutch., p. 612) in *Proserpine*; and 'Hymn of Apollo' (Hutch., p. 612) and 'Hymn of Pan' (Hutch., p. 613) in *Midas*.

** This is probably the "translation of the Italian Mss." to which Shelley refers in his letter to T. L. Peacock, c. 20 July 1819.

The following short titles and abbreviations are used:

Hutch.: T. Hutchinson, ed., *The Complete Poetical Works of P. B. Shelley* (1905).

Jul.: R. Ingpen and W. Peck, eds., *The Complete Works of P. B. Shelley* (1926–30), Julian edition, 10 vols.

Koszul: A. H. Koszul, ed., *Shelley's Prose in the Bodleian Manuscripts* (1910).

K.-S. J.: *Keats-Shelley Journal*.

Locock: C. D. Locock, ed., *An Examination of the Shelley Manuscripts in the Bodleian Library* (1903).

OET Shelley: N. Rogers, ed., *The Complete Poetical Works of P. B. Shelley* (1972–), Oxford English Texts, vols. I and II.

Rogers: N. Rogers, *Shelley at Work* (1956; 2nd ed. 1967).

Verse and Prose: J. C. E. Shelley-Rolls and R. Ingpen, eds., *Verse and Prose from the Manuscripts of P. B. Shelley* (1934).

Webb, *Violet*: T. Webb, *The Violet in the Crucible* (1976).

Webb, *Voice*: T. Webb, *Shelley: A Voice Not Understood* (1977).

f., ff.: folio(s).

p., pp.: page(s).

r superior: recto.

v superior: verso.

rev.: reverso.

MS. SHELLEY D. 1:

**front pastedown
endpaper**

- f. 1^r** Drawing of a tower on rocks; (2) prose jottings.
- f. 1^v** Drawing of a tree beside a crag.
- ff. 2^r-6^v** Blank. (Folio 1 is a narrow slip of paper.)
- f. 7^r** *Speculations on Morals* (Jul., vii, 71). (Cf. Koszul, pp. 141-146.)
- ff. 7^v, 8^r** Pencil drawing of rocks and trees.
- ff. 8^v, 9^r** Blank.
- f. 9^r** 'From the Arabic: an Imitation' (Hutch., p. 638). (Cf. Locock, p. 13 and MS. Shelley adds. e. 18, p. 163 *rev.*)
- f. 9^v (in pencil)** First few lines of 'From the Arabic'.
- ff. 10^r-14^v** Shelley's note on 'Ode to Naples' (Hutch., p. 616 n).
- ff. 15^r-16^r** 'Ode to Naples' (Hutch., p. 616).
- f. 16^v** *The Witch of Atlas*, 'To Mary' (Hutch., pp. 371-372).
- ff. 17^r-32^v** Blank.
- f. 33^r** *The Witch of Atlas*: fair draft. (Cf. Locock, pp. 18-21.)
- 'Fragment: May the Limner' (Hutch., p. 661).
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- ff. 156^v-115^r (rev.)** Part of two unpublished romances by Mary and in Mary's hand.
- ff. 114^v-113^v (rev.)** *Speculations on Morals* (Jul., vii, 71). (Cf. Koszul, pp. 136-137.)
- ff. 113^v-111^v,
110^r-109^v (rev.)** *Speculations on Metaphysics* (Jul., vii, 59). (Cf. Koszul, pp. 137-141.)
- f. 111^r rev.** 'Fragment: "I stood upon a Heaven-cleaving Turret"' (Hutch., p. 662).
- f. 110^v rev.** Prose jotting connected with *A Defence of Poetry*. (Cf. Koszul, p. 140 n. 3.)
- ff. 109^r-108^v (rev.)** Italian translation of *Prometheus Unbound*, II, v, 48-71. (Cf. MS. Shelley adds. e. 8, pp. 84-82 *rev.*)
- f. 108^r rev.** 'Fragment: "The death knell is ringing"' (Hutch., p. 662). (Cf. MS. Shelley adds. e. 8, p. 22 *rev.*)
- ff. 107^v-105^r (rev.)** Italian translation of *Prometheus Unbound*, IV, 1-82.
- f. 104^v rev.** Jottings. (Cf. Locock, p. 22 (II).)
- f. 104^r rev.** (1) 'Fragment: Beauty's Halo' (Hutch., p. 662); (2) jotting (cf. Rogers, p. 204).
- ff. 103^v rev., 103^r rev.** Italian translation of *Laon and Cythna* (*The Revolt of Islam*), II, i-iv (ll. 667-698).
- f. 102^v rev.** *Epipsychidion*, ll. 587-591.
- ff. 102^v-100^r (rev.)** Draft of the Preface to *Epipsychidion* (Hutch., pp. 424-425: Prefaces I and II).
- ff. 99^v-97^r (rev.)** *Epipsychidion*, ll. 541-542, 544-554, 560-573, 576-582, 584-586. (Cf. Locock, pp. 6 ff.)
- ff. 97^r rev., 96^v rev.** Another draft of the Preface to *Epipsychidion* (Hutch., pp. 425-426: Preface III).
- f. 96^v rev.** Fine pencil drawing of a tree on rocks.
- ff. 96^r-92^v (rev.)** *Epipsychidion*, ll. 525-540, 555-559, 592-594, 599-604. (Cf. Locock, pp. 6 ff.)
- ff. 91^v-91^r (rev.) (in pencil)** Prose fragment. (Cf. Koszul, p. 121 (I).)
- f. 90^v** List of books (probably in Mary's hand).
- f. 90^r** Blank except for an undecipherable line.
- f. 89^v rev.** Prose fragment. (Cf. Koszul, p. 121 (II).)
- f. 89^r** Latin quotation: written parallel to the sewn end of the notebook. (Cf. Koszul, p. 122 n.)
- ff. 88^v rev., 87^r rev.** Plato, *Leges*, 653c9-654a7. (Cf. Koszul, p. 122 n.; K.-S. J., XV, 110.)
- ff. 88^r, 87^v** Blank.

- f. 87^r** 'To Emilia Viviani' (Hutch., p. 638): first draft?; written parallel to the sewn end of the notebook. (Cf. Locock, p. 23 (VII).)
- ff. 86^v-34^r (rev.)** *A Defence of Poetry*: probably the first draft. (Cf. Koszul, pp. 63-117.)
- ff. 81^r-78^v (rev.)** Drafts of a letter to the editor of *The Literary Miscellany* [Charles Ollier], early March 1821.
- f. 42^v rev.** Prose fragment. (Cf. Koszul, p. 122 (III).)
- f. 42^r rev.** Prose fragment. (Cf. Koszul, p. 122 (III).)
- f. 43^r rev.** Prose fragment. (Cf. Koszul, p. 122 (III).)
- f. 36^v rev.** Prose fragment. (Cf. Koszul, p. 122 n.)
- f. 35^r rev.** Prose fragment. (Cf. Koszul, p. 122 (IV).)

MS. SHELLEY D. 3:

- ff. 1^r-17^r** Preface to *Laon and Cythna (The Revolt of Islam)*: fair copy.
- ff. 17^v-20^v** *Laon and Cythna (The Revolt of Islam)*, Dedication, i, 1-iii, 2; xi, 5-end: fair copy.
- ff. 21^r-31^v** *Laon and Cythna (The Revolt of Islam)*, I, vi, viii-x, xxiii-1, liii-lix (ll. 172-180, 190-216, 325-576, 595-657): fair copy.

(Folios 1-20 and folios 21-31 appear to have originally belonged to 2 different notebooks.)

MS. SHELLEY E. 1:

- f. 1^r** Jottings in Greek and English.
- ff. 2^r-13^v** *Prometheus Unbound*, IV, 1-427: fair draft.
- ff. 14^r-16^r** *Prometheus Unbound*, Preface (first 4 paragraphs): fair draft.
- ff. 16^v-17^v** Translation of Plato's *Ion*.
- f. 18^r** *Prometheus Unbound*, *Dramatis Personae*.
- ff. 18^v-25^v (verso sides only)** *Prometheus Unbound*, I, 1-151: fair draft.
- f. 19^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 18^v; (2) *Ion*.
- f. 20^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 19^v; (2) pencil drawing of a tree.
- f. 21^r** *Ion*.
- f. 22^r** *Prometheus Unbound*, IV, 428-443: fair draft.
- f. 23^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 22^v; (2) *Ion*.
- f. 24^r** Elaboration of *Prometheus Unbound*, I, on f. 23^v.
- f. 25^r** *Prometheus Unbound*, IV, 444-461: fair draft.
- f. 26^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 25^v; (2) *Ion*.
- f. 26^v** *Prometheus Unbound*, I, 153-173: fair draft.
- f. 27^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 26^v; (2) *Ion*.
- ff. 27^v-46^v (verso sides only)** *Prometheus Unbound*, I, 176-498: fair draft.
- f. 28^r** *Prometheus Unbound*, IV, 462-482: fair draft.
- f. 29^r** *Prometheus Unbound*, IV, 483-484, 495-509: fair draft.
- ff. 30^r, 31^r** *Prometheus Unbound*, IV, 510-542: fair draft.
- f. 32^r** Elaboration of *Prometheus Unbound*, I, on f. 31^v.
- f. 33^r** Elaboration of *Prometheus Unbound*, I, on f. 32^v.
- ff. 34^r, 35^r** *Prometheus Unbound*, IV, 543-577: fair draft.
- f. 36^r** (1) *Prometheus Unbound*, IV, 578: fair draft; (2) *Ion*.
- f. 37^r** Fine pencil drawing of a (female?) face and *Ion* on top of it.
- f. 38^r** (1) Elaboration of *Prometheus Unbound*, I, on f. 37^v.

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- f. 39^r** Pencil drawing of a hooded face and *Ion* on top of it.
f. 40^r (1) Elaboration of *Prometheus Unbound*, I, on f. 39^v; (2) pencil drawing of a face; (3) *Ion*.
f. 41^r (1) Elaboration of *Prometheus Unbound*, I, on f. 40^v; (2) pencil drawings of a face; (3) *Ion*.
f. 42^r (1) Elaboration of *Prometheus Unbound*, I, on f. 41^v; (2) *Ion*.
ff. 43^r-46^r (recto sides only) *Ion*.

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- ff. 1^v rev., 1^r rev.** *Ion*.
front pastedown endpaper (rev.) *Ion*.

MS. SHELLEY E. 2:

- f. 1^r** 'Cancelled Fragments of the Ode to Heaven' (Hutch., p. 577), ll. 1-4. (Cf. Locock, p. 39.)
ff. 1^v-20^v (verso sides only) *Prometheus Unbound*, I, 499-end: fair draft.
ff. 2^r-21^r (recto sides only) Blank except for the following: (1) Elaboration on ff. 3^r, 6^r, 8^r and 17^r of *Prometheus Unbound*, I, on ff. 2^v, 5^v, 7^v and 16^v, respectively; (2) pencil drawing on ff. 10^r and 16^r of towers and trees on rocks.
ff. 21^v-43^v (verso sides only) *Prometheus Unbound*, II, i, 1-iv, 74: fair draft.
 (2 leaves torn out between f. 26 and f. 27.)
ff. 22^r, 24^r, 26^r, 28^r, 30^r Elaboration of *Prometheus Unbound*, II, on ff. 21^v, 23^v, 25^v, 27^v and 29^v, respectively.

ff. 37^r, 38^r Elaboration of *Prometheus Unbound*, II, ii, 64-97.
ff. 40^r, 41^r, 42^r Elaboration of *Prometheus Unbound*, II, iii, 54-98.
ff. 25^r, 27^r, 29^r, 36^r, 39^r, 43^r Blank.
back pastedown endpaper Jottings: (1) "< >< >< >" from the depth of the water..."; (2) (probably in Mary's hand) "Prometheus/ Rosalind & Helen/ Lines ?among the E. H./ The Cenci/...".*

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- ff. 35^r rev.-31^r rev.** (in pencil) 'Invocation to Misery' (Hutch., p. 559).

f. 23^r rev. (in pencil) 'Cancelled Fragments of the Ode to Heaven' (Hutch., p. 577), ll. 5-10. (Cf. Locock, p. 39.)

MS. SHELLEY E. 3:

- ff. 1^v-10^v** (verso sides only) *Prometheus Unbound*, II, iv, 75-v, 71: fair draft.
ff. 1^r-10^r (recto sides only) Blank except for a few elaborations of *Prometheus Unbound*, II, on the facing page and a pencil sketch on f. 8^r of a landscape with a river, a bridge and a clock tower.
f. 11^r (1) Uncancelled passage, perhaps originally intended between l. 71 and l. 72 of *Prometheus Unbound*, II, v (Hutch., p. 269); (2) *Prometheus Unbound*, II, v, 72-79.
ff. 11^v-36^v (verso sides only) *Prometheus Unbound*, III, i, 1-iv, 204: fair draft.

* MSS. are quoted by permission of the Bodleian Library, Oxford.

ff. 12 ^r , 13 ^r	<i>Prometheus Unbound</i> , II, v, 80–110.
ff. 14 ^r , 15 ^r	Blank.
f. 16 ^r	Elaboration of <i>Prometheus Unbound</i> , III, on f. 15 ^v .
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ff. 21 ^r , 22 ^r , 23 ^r , 24 ^r	Blank.
f. 25 ^r	Pencil drawing of a tree.
ff. 26 ^r , 27 ^r , 28 ^r , 29 ^r	Blank.
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f. 33 ^r	Elaboration of <i>Prometheus Unbound</i> , III, on f. 32 ^v .
f. 34 ^r	Addition (iv, 111–124) to <i>Prometheus Unbound</i> on f. 33 ^v .
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f. 37 ^r	<i>Prometheus Unbound</i> , IV, 251–252.
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back pastedown endpaper	Pencil sketch as reproduced in White, <i>Shelley</i> , ii, facing page 88.
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f. 38 ^v rev., 37 ^v rev., 36 ^r rev., 35 ^r rev., 32 ^r rev., 31 ^r rev., 30 ^r rev.	Preface to <i>Prometheus Unbound</i> (paragraph 5–end): fair draft.
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ff. 20 ^r rev., 19 ^r rev., 18 ^r rev., 17 ^r rev.	‘Ode to Heaven’ (Hutch., p. 576).

MS. SHELLEY E. 4:

(The text runs parallel to the sewn end of the notebook on ff. 34^r, 37^r, 37^v, 38^r, 60^v, 61^r, 67^v, 68^r, 68^v, 72^v, 73^r and 73^v.)

front pastedown endpaper	(1) (in pencil) ‘Fragment: “Great Spirit”’ (Hutch., p. 661); (2) drawing.
ff. 1 ^r –5 ^r	‘Refutation of Deism. Fragment of a Draft’ (Jul., vii, 281). (Cf. Koszul, pp. 126–133.)
f. 5 ^v	(1) ‘Fragment: <i>Pater Omnipotens</i> ’ (Hutch., p. 634); (2) ‘Fragment: To the Mind of Man’ (Hutch., p. 634).
f. 6 ^r	(1) Continuation of ‘Fragment: To the Mind of Man’; (2) ‘Fragments: From the Bodleian MS. (II)’ (Jul., iii, 169); (3) jotting: “The similitude of doctrine between/ Jesus Christ & the Cynics on the/ subject of marriage & love” (cf. Koszul, p. 56).
f. 6 ^v	(1) Memorandum: “From v. 38–4, 45. Against revenge/ Acts C. 18. v. 25 That [God]Xt was not thought to be god”; (2) jotting: “Trajan’s speech to Sabaranus is/ the theory of Monarchs”.
f. 7 ^r –33 ^v	<i>Essay on Christianity</i> (Jul., vi, 227).
f. 7 ^r	Prose jotting. (Cf. Locock, p. 73 (III); Koszul, p. 10.)
f. 34 ^r	‘Fragment: To One Singing’ (Hutch., p. 541). (Cf. Locock, p. 63.)
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f. 35 ^r	Jotting: “Jesus Christs idea of marriage. See Milton on/ Divorce”.
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f. 37 ^r	(1) <i>The Cyclops, a Satyric Drama, Translated from the Greek of Euripides</i> , ll. 451–470; (2) jotting: “[Along the] And down the marble stairs”.
ff. 37 ^v , 38 ^r	<i>The Cyclops</i> , ll. 471–515.
f. 38 ^v	‘From Vergil’s Fourth Georgic’ (Hutch., p. 725), ll. 1–14.
ff. 39 ^r –40 ^r	‘On Marriage’ (Jul., vii, 149). (Cf. Koszul, pp. 57–59.)
f. 41 ^r	‘Drama of Tasso’ (Koszul, p. 148).
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ff. 42 ^r –47 ^r , 48 ^r	‘Marenghi’ (Hutch., p. 564).

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f. 47^v	(1) 'From Vergil's Fourth Georgic', ll. 15-21; (2) 'Fragments: From the Bodleian MS. (V)' (Jul., iii, 170).
f. 48^v	Blank.
f. 49^r	'Fragment: <i>Amor Aeternus</i> ' (Hutch., p. 549).
ff. 49^v-58^v	<i>The Cyclops</i> , ll. 1-237.
f. 49^v	Jotting: "Thou art a wine whose drunkenness is the".
f. 58^r	Drawings of a profile and a memorandum in pencil: "Female eminence Gibbon Vol 8 p. 284".
ff. 59^r-60^v	'From Vergil's Tenth Eclogue' (Hutch., p. 723).
ff. 60^v-61^r	<i>The Cyclops</i> , ll. 685-718.
ff. 61^v-67^r	<i>The Cyclops</i> , ll. 238-450.
f. 63^v	Sketch of a cottage and a tree beside it.
ff. 67^v-68^v	<i>The Cyclops</i> , ll. 516-628.
f. 72^v	<i>The Cyclops</i> , ll. 666-668.
f. 73^r	<i>The Cyclops</i> , ll. 629-665.
f. 73^v	<i>The Cyclops</i> , ll. 669-684.
f. 75^v	2 jottings: (1) "Twin daughters of a dim Enchantress/ who Xtened them"; (2) "Praxitelean shapes whose marble smiles/ Filled the mute air". (Cf. Locock, p. 75.)
f. 85^r	'Ozymandias' (Hutch., p. 550): fair copy.
f. 85^v	'Ozymandias': draft.
back pastedown endpaper	Sketch as reproduced in Rogers, Plate Ia.
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f. 84^v rev.	'Essay in Favour of Polytheism. Design' (Koszul, pp. 124-125).
f. 84^r rev.	'To Constantia' (Hutch., p. 540). (Cf. Locock, p. 46; MS. Shelley adds. c. 10, p. 219.)
f. 83^v rev. (in pencil)	Jotting: "His meeting the Lady in the ship in/ the disguise of".
f. 83^r rev.	2 jottings: (1) "to his death bed the Lady who really can/ reply to his soul comes & kisses his lips.—The death bed/ of Athanase"; (2) "Pandemos & Urania/ Prince Athanase".
ff. 82^v-73^v (rev), 72^v rev., 71^v-68^v (rev.)	<i>Prince Athanase. A Fragment.</i>
f. 80^v rev.	Sketch of a vale with trees, rocks, a river and mountains in the background.
f. 77^v rev.	Sketches of trees on a rock and a cottage on a river or a pond.
f. 71^v rev.	Verse fragment connected with <i>Prince Athanase</i> (Locock, pp. 53-54).
f. 41^v rev.	'Passage of the Apennines' (Hutch., p. 552).
f. 35^v rev.	Pencil drawings of trees and trees on rocks.
ff. 35^r, 34^v, 36^r, 36^v (rev.)	'To Constantia, Singing' (Hutch., p. 539).
f. 34^v rev.	'Fragment: <i>Igniculus Desiderii</i> ' (Hutch., p. 549).

MS. SHELLEY ADDS. E. 6:

front cover	5 or 6 illegible lines.
front pastedown endpaper	Sketch of a ridgeline and trees.
p. 1	(1) Drawing of trees; (2) a few illegible lines; (3) jotting: "a winged City, etc."

pp. 2, 3	Calculations.
(1 leaf torn out after p. 2.)	
p. 4 (in pencil)	Prose fragment on milk and potato production.
p. 5	(1) Jotting: "There is more on earth than we/ Dream of in our philosophy..."; (2) (in pencil) continuation of the prose fragment on p. 4.
pp. 6, 7	Continuation of the prose fragment on p. 4.
p. 9	Verse fragment.
pp. 10-12	'Lines Written during the Castlereagh Administration' (Hutch., p. 571): first draft?
p. 13	Verse fragment connected with 'Fragment: To the People of England' (Hutch., p. 573)? (Cf. <i>Verse and Prose</i> , p. 70.)
pp. 14-16	'Liberty' (Hutch., p. 622).
p. 17	Verse fragment connected with the last stanza of 'Song to the Men of England' (Hutch., p. 572)? (Cf. <i>Verse and Prose</i> , p. 71.)
p. 18	Verse fragment connected with <i>Adonais</i> (<i>Verse and Prose</i> , p. 42 (XI)).
pp. 19-21	'A New National Anthem' (Hutch., p. 574).
p. 21	(1) (in pencil) 'The Cloud', ll. 63-65, 59-62, 71-72; (2) 'A New National Anthem', st. VI; (3) verse fragment (probably an unused stanza of 'A New National Anthem').
p. 22	Verse fragment connected with 'Hymn of Apollo' (Hutch., p. 612)? (Cf. Webb, <i>Voice</i> , p. 259 n. 34.)
pp. 23-25	'Hymn of Apollo' (Hutch., p. 612). (Cf. Locock, p. 25.) (There is a fair copy of this in MS. Shelley d. 2, ff. 22 ^r -22 ^v .)
p. 26	Blank.
pp. 27-29	'Hymn of Pan' (Hutch., p. 613). (Cf. Locock, p. 25.) (There is a fair copy of this in MS. Shelley d. 2, f. 22 ^v .)
p. 31	'The Cloud', l. 77-end.
p. 32	(1) 'Fragment connected with <i>Epipsychidion</i> ' (Hutch., p. 426), ll. 38-44; (2) jotting: "In the green silence".
p. 33	'Fragment: "O thou immortal deity"' (Hutch., p. 661).
pp. 35-37	'The Cloud', l. 35-end: fair copy.
p. 38	Blank.
pp. 39-42	'Matilda Gathering Flowers' (Hutch., p. 727). (Cf. Webb, <i>Violet</i> , pp. 313ff.)
p. 43	Blank.
p. 44	(1) Drawing of the butt of a pistol; (2) jotting: "temperance in like manner with those of".
pp. 45-59	<i>A Discourse on the Manners of the Antients</i> (Jul., vii, 223). (Cf. MS. Shelley adds. e. 11, pp. 17-41.)
pp. 60-65	'On the Symposium' (Jul., vii, 161).
p. 67	(1) Note on Athenaeus, V, 215c-220a (Loeb ed., II, 475-495)?; (2) prose jotting: "It is difficult to find any [writings in]/ [the] passages in writings professedly called/ poetical expression to the".
pp. 68-69	Note on Athenaeus, XIII, 603e-604d (Loeb ed., VI, 253-259).
p. 69	(1) Verse jotting: "The isles of odoriferous pines..."; (2) drawing of a tree; (3) Euripides, <i>Hippolytus</i> , ll. 1004-1005 (with Shelley's note).
p. 148	Blank.
pp. 149-150	Earlier version of 'Arethusa' (Hutch., p. 611)?: "Arethusa was a maiden/ Bred among the rocks/ ...".
back cover	'Fragment: "Is it that in some brighter sphere"' (Hutch., p. 585).

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**back pastedown
endpaper (rev.)**

'Fragment: Sufficient Unto the Day' (Hutch., p. 585).

pp. 172-155 (rev.)

Excerpts from Sir Humphrey Davy's *Elements of Agricultural Chemistry*.

(1 leaf torn out after p. 155 rev.)

pp. 154-151 (rev.)

'Arethusa' (Hutch., p. 611), sts. III-V. (There is a fair copy of this in MS. Shelley d. 2, ff. 5^v-7^v.)

pp. 147-142 (rev.)

'Ode to Liberty', sts. I-III.

p. 144 rev.

2 passages of Greek prose: Plato, *Phaedo*, 108c5-8, 115c6-d2.

p. 143 rev. (in pencil)

Pindar, *Pythian Odes*, VIII, 95-97.

p. 141 rev.

Sketch of trees and crags.

p. 140 rev.

'The Question' (Hutch., p. 615), st. V.

p. 139 rev.

Blank except for the following jotting: "Allow me, my dear Smith".

p. 138 rev.

'Ode to the West Wind', st. IV.

p. 137 rev.

(1) 'Ode to the West Wind', ll. 66-70; (2) Euripides, *Hercules Furens*, l. 342.

p. 136 rev.

'A Ballad: Young Parson Richard' (Jul., iii, 152).

pp. 135 rev., 134 rev.

'Ode to Liberty', st. IV.

p. 133 rev.

(1) 'Ode to Liberty', st. IV (last 5 lines); (2) verse fragment connected with the last 3 lines of 'Ode to Liberty', st. III.

p. 132 rev.

(1) Verse fragment: "Why, to recount the [melancholy] miserable law/ Of high & happy feelings, is, my Friend/ A task for which I am the most unfit"; (2) 'Ode to Liberty', st. VI (first 5 lines), st. III (last 5 lines).

p. 131 rev.

'Ode to Liberty', st. V.

p. 130 rev.

(1) 'Young Parson Richard'; (2) 'Ode to Liberty', st. V.

p. 129 rev.

'Ode to Liberty', st. V (last 3 lines), st. VI.

p. 128 rev.

(1) 'Ode to Liberty', st. VII; (2) Greek jotting at the bottom of the page.

pp. 127-123 (rev.)

'Ode to Liberty', sts. VII-XI.

p. 122 rev.

Cancelled draft of 'Ode to Liberty', st. XIII.

p. 121 rev.

Drawing of mountains and water.

pp. 120 rev., 119 rev.

'Ode to Liberty', sts. XIII-XIV.

p. 118 rev.

(1) 'Ode to Liberty', st. XV (first 3 lines); (2) 'Good-night' (Hutch., p. 627), sts. I and II.

pp. 117-110 (rev.)

'Young Parson Richard'.

p. 109 rev.

Calculations.

p. 108 rev.

'Ode to Liberty', st. XV.

p. 107 rev.

'Ode to Liberty', st. XVII.

p. 106 rev.

(1) Calculations; (2) 'Ode to Liberty', st. XVII (last 5 lines).

p. 105 rev.

'Cancelled Passage of the Ode to Liberty' (Hutch., p. 610).

p. 104 rev.

Verse fragment connected with 'Ode to Liberty'?

p. 103 rev.

(1) Verse fragment connected with 'Ode to Liberty'? (2) verse fragment connected with 'Ode to Liberty', st. XVIII.

p. 102 rev. (in pencil)

First half of 'Ode to Liberty', st. XVIII.

p. 101 rev.

'Ode to Liberty', st. XVIII (last 5 lines).

(1 leaf torn out after p. 101 rev.)

p. 100 rev.

'Ode to Liberty', st. XVI.

p. 99 rev.

'Ode to Liberty', st. II (last 4 lines).

p. 98 rev.

'Ode to Liberty', st. XII.

p. 97 rev.

(1) Early draft for opening of 'To a Skylark' (cf. *Verse and Prose*, p. 59; Rogers, pp. 207-210); (2) pencil drawing of a tree.

(3 leaves torn out after p. 97 rev.)

- p. 96 rev.** (in pencil) 'Young Parson Richard'.
p. 95 rev. Verse fragment: "I had two babes—a sister & a brother/ And death has one—the chancellor the other...".
p. 94 rev. *The Witch of Atlas*, XIII.
p. 93 rev. *The Witch of Atlas*, Dedication, I, VI (in pencil).
p. 92 rev. *The Witch of Atlas*, V.
p. 91 rev. *The Witch of Atlas*, IV.

(1 leaf torn out after p. 91 rev.)

- pp. 90-89 (rev.)** *The Witch of Atlas*, Dedication, II, III.

(2 leaves torn out after p. 89 rev.)

- p. 88 rev.** *The Witch of Atlas*, XXV (last 3 lines), XXXI.
p. 87 rev. *The Witch of Atlas*, XXVI, XXVIII.

(3 leaves torn out after p. 87 rev.)

- pp. 86-79 (rev.)** *The Witch of Atlas*, XLV-LVII, LIX, LX.
p. 78 rev. *The Witch of Atlas*, LXV.
p. 77 rev. *The Witch of Atlas*, XIV.
p. 76 rev. (in pencil) *The Witch of Atlas*, LXI, LXII.
p. 75 rev. (in pencil) *The Witch of Atlas*, LXIII, LXIV.
p. 74 rev. (in pencil) *The Witch of Atlas*, LXVI, LXVII.
p. 73 rev. *The Witch of Atlas*, LXVIII, V.

(3 leaves torn out after p. 73 rev.)

- p. 72 rev.** *The Witch of Atlas*, LXXVIII.
p. 71 rev. Early draft of *The Witch of Atlas*, VI. (Cf. *Verse and Prose*, p. 31.)
p. 70 rev. Early draft of *The Witch of Atlas*, VII. (Cf. *Verse and Prose*, p. 31.)

p. 68 rev. *The Witch of Atlas*, LXXIV.
p. 67 rev. Verse fragment connected with *The Witch of Atlas*. (Cf. *Verse and Prose*, p. 31.)
p. 66 rev. Early draft of *The Witch of Atlas*, X, XI. (Cf. *Verse and Prose*, p. 32.)

p. 34 rev. Verse fragment: "As deaf as adders—& as poisonous too/ Blind beetles bred in dung who flit & hum/ Thro" (*Oedipus Tyrannus*, I, 163?).

p. 30 rev. Early draft of *The Witch of Atlas*, LXXV. (Cf. *Verse and Prose*, pp. 32-33.)

p. 8 rev. *The Witch of Atlas*, XVI.

MS. SHELLEY ADDS. E. 7:

front pastedown endpaper

- Early draft of 'Mutability' (Hutch., p. 640), st. II.
p. 1 (1) Early draft of 'The Zucca' (Hutch., p. 664), I; (2) jottings in Greek and English; (3) a few lines of 'Mutability', st. III.
p. 2 (1) Early draft of 'Mutability', st. I; (2) verse fragment connected with *Hellas*, ll. 197ff.; (3) verse jotting: "A summer in which hope was not all/ A winter gentle as a calm spring": written parallel to the sewn end.
p. 3 Early draft of *Hellas*, ll. 197ff.
pp. 4-6 Early draft of *Hellas*, ll. 197ff. (Cf. *Verse and Prose*, p. 50 (IV).)

The Contents of Shelley's Notebooks in the Bodleian Library

- pp. 7-8** Fragments written for *Hellas* (*Verse and Prose*, p. 50 (V, VI)).
- pp. 9-10** Early draft of *Hellas*, ll. 197ff.: later stage of p. 3.
- pp. 11-12** Fragments written for *Hellas* (*Verse and Prose*, p. 51 (VIII, IX)).
- pp. 13-38** 'Prologue to *Hellas*' (Hutch., p. 448).
- p. 27** (at the top of the page) Sophocles, *Oedipus Colonnus*, l. 1080: motto for *Hellas*.
- p. 38** Fragments written for *Hellas* (*Verse and Prose*, p. 51 (VII)).
- p. 39** Elaboration of the fragment written for *Hellas* on p. 38.
- p. 40** (1) 'Fragments written for *Hellas*' (I: "Fairest of the Destinies...") (Hutch., p. 648); (2) early draft of *Hellas*, ll. 8-13.
- p. 41** (1) Early draft of *Hellas*, ll. 8-13; (2) verse jotting: "O that all my love could be/ Turned to for thee!"
- p. 42** (1) Different (cancelled) version of an early draft of *Hellas* on p. 40; (2) cancelled early draft of *Hellas*, ll. 1-7; (3) (in pencil) *Hellas*, ll. 241-243.
- p. 43** *Hellas*, ll. 110-113.
- pp. 44** (partly in pencil), **45, 46** *Hellas*, ll. 244-276.
- p. 47** *Hellas*, ll. 277-281, 296-307.
- p. 48** (partly in pencil) *Hellas*, ll. 308-313.
- p. 49** (in pencil) *Hellas*, ll. 316-317.
- p. 50** (partly in pencil) *Hellas*, ll. 314-318, 321-330.
- p. 51** *Hellas*, ll. 331-335.
- p. 52** Blank.
- pp. 53-54** *Hellas*, ll. 336-353.
- p. 55** *Hellas*, ll. 356-362.
- p. 56** *Hellas*, ll. 285-293.
- p. 57** Blank except for 2 lines connected with *Hellas* on p. 56.
- p. 58** *Hellas*, ll. 363-372.
- p. 59** (1) *Hellas*, ll. 114-121; (2) Fragments written for *Hellas* (*Verse and Prose*, p. 52 (XI)).
- p. 60** (1) Fragments written for *Hellas* (*Verse and Prose*, p. 52 (XI)); (2) *Hellas*, ll. 121-134.
- p. 61** *Hellas*, ll. 129-136.
- p. 62** (1) *Hellas*, ll. 1-7; (2) cancelled early draft of *Hellas*, ll. 14-17.
- p. 63** *Hellas*, ll. 8-13, 21-26, 14-17.
- p. 64** (1) *Hellas*, ll. 18-20; (2) another trial at ll. 14-17.
- p. 65** A few lines connected with *Hellas*, ll. 382-384.
- pp. 66-70** *Hellas*, ll. 373-421.
- p. 71** *Hellas*, ll. 410-411, 422-430.
- p. 72** *Hellas*, ll. 431-449.
- p. 73** Verse fragments connected with *Hellas* on p. 72.
- p. 74** (1) *Hellas*, ll. 450-452; (2) cancelled draft of *Hellas*, ll. 453-463.
- p. 75** (in pencil) *Hellas*, ll. 452-456, 461-462.
- pp. 76-81** (pp. 76 and 77 in pencil) *Hellas*, ll. 464-519.
- p. 82** (1) Verse jotting: "my heart is sick/ Lead me within..."; (2) *Hellas*, ll. 137-138.
- p. 83** (1) *Hellas*, ll. 138-145; (2) drawing of a tree and tombstones on which is written a numeral "1721". Beside them is a numeral "1787" and a name "Moschici".
- pp. 84-89** *Hellas*, ll. 146-196.
- p. 87** Elaboration of *Hellas*, ll. 174-177.

- p. 89** Verse jotting in pencil.
- p. 90** (1) 'Fragment: "I would not be a king"' (Hutch., p. 649); (2) *Hellas*, ll. 524-527.
- p. 91** (1) Continuation of 'Fragment: "I would not..."'; (2) *Hellas*, ll. 519-523.
- pp. 92-93** Verse fragment: "Judith loved—not her enslaver..."
- p. 94** Verse fragment: cancelled for the most part.
- p. 95** Verse fragment: "Shall the swallow hate summer? oh never..."
- p. 96** *Hellas*, ll. 541-545, 537-540, 539-540.
- pp. 97-98** *Hellas*, ll. 527-558.
- p. 99** *Hellas*, ll. 559-567, 572-574.
- p. 100** Elaboration of *Hellas*, ll. 574-591 on p. 101.
- pp. 101-102** *Hellas*, ll. 574-605.
- p. 103** (1) Elaboration of *Hellas*, ll. 592-605 on p. 102; (2) *Hellas*, ll. 606-611.
- pp. 104-105** Attempt at finding suitable phrases for *Hellas*? Such phrases as "With sweet spices", "With tears", "Heaven should gain" are distinguishable.
- p. 106** *Hellas*, ll. 612-617, 640-647.
- p. 107** (1) Elaboration of *Hellas*, ll. 612-617; (2) *Hellas*, ll. 638-640, 618-622.
- pp. 108-109** Verse fragment: "If Heaven resume thee..."
- pp. 110-117** (p. 113 partly in pencil; p. 114 in pencil)
- p. 112** False start for *Hellas*, ll. 762ff.
- p. 117** Jotting at the bottom of the page: "The coming [time] age is shadowed on the past/ as on a glass".
- p. 118** *Hellas*, ll. 812-816, 828-831.
- p. 119** *Hellas*, ll. 943-944, 825-826.
- p. 120** *Hellas*, ll. 832-841, 861-867.
- p. 121** *Hellas*, ll. 824, 817-818, 835-837, 819-823.
- p. 122** *Hellas*, ll. 865-871, 877-878.
- p. 123** *Hellas*, ll. 875-879, 887-888, 872-874.
- p. 124** *Hellas*, ll. 889-891, 883-886, 892-893.
- p. 125** *Hellas*, ll. 889, 912.
- p. 126** *Hellas*, ll. 894-903.
- p. 127** Elaboration of *Hellas* on p. 126.
- pp. 128-129** *Hellas*, ll. 903-923.
- pp. 130-134** Blank.
- pp. 135-140** *Hellas*, ll. 648-703.
- p. 141** Cancelled words and phrases except for the following: "The poor man is pining, the richman is dining".
- p. 142** 'Autumn: a Dirge' (Hutch., p. 620), ll. 12-22.
- p. 143** 'Autumn: a Dirge', ll. 1-10.
- p. 144** 'The Indian Serenade' ("I arise from dreams of thee") (Hutch., p. 580), st. I.
- p. 145** Elaboration of the above.
- p. 146** 'The Indian Serenade', st. II.
- p. 147** (1) 'The Indian Serenade', st. III; (2) sketch of trees with clouds in the background.
- p. 148** Blank.
- p. 149** Several cancelled lines of verse including the following uncanceled one: "the moon leads the stars oer the smooth silent sea".
- p. 150** 4 lines of verse: "Move golden clouds of dance when..."
- p. 151** Several lines of verse: "O the winds leads forth the clouds through the Heavens wild & wide..."

The Contents of Shelley's Notebooks in the Bodleian Library

p. 152	Blank.
p. 153	'The Indian Serenade', st. II.
p. 154	'Mutability ("The flower that smiles today")' (Hutch., p. 640): fair copy.
pp. 155-159	'Love, Hope, Desire, and Fear' (Hutch., p. 647).
pp. 160-163	<i>Hellas</i> , ll. 703-737.
p. 163	Jotting at the bottom of the page: "Jew: [And] the foul cubs like their parents are".
p. 164	False start of <i>Hellas</i> , ll. 211-217 on p. 165?
p. 165	<i>Hellas</i> , ll. 211-217.
p. 166	(1) <i>Hellas</i> , ll. 221-224; (2) false start of <i>Hellas</i> , ll. 225-232.
p. 167 (partly in pencil)	<i>Hellas</i> , ll. 225-238.
p. 168 (mostly in pencil)	<i>Hellas</i> , ll. 40-45.
p. 169 (mostly in pencil)	<i>Hellas</i> , ll. 34-39.
p. 170 (partly in pencil)	<i>Hellas</i> , ll. 948-951.
p. 171	(1) <i>Hellas</i> , ll. 940-947; (2) jotting: "'Tis sad that members wealth & fate/ Prevail".
p. 172 (in pencil)	<i>Hellas</i> , ll. 27-33.
p. 173 (in pencil)	Illegible, being much rubbed.
pp. 174, 175 (partly in pencil), 176	<i>Hellas</i> , ll. 973-995.
p. 177	<i>Hellas</i> , ll. 1000-1007.
p. 178	<i>Hellas</i> , ll. 1023-1030, 1034-1035, 1039.
p. 179	<i>Hellas</i> , ll. 1031-1039.
p. 180	<i>Hellas</i> , ll. 952-966.
p. 181	<i>Hellas</i> , ll. 1016-1022.
p. 182	<i>Hellas</i> , ll. 967-972.
p. 183	<i>Hellas</i> , ll. 931-939.
p. 184	2 undecipherable jottings.
p. 185	Fine pencil drawing of a landscape with 3 trees in it.
p. 186	Cancelled draft of <i>Hellas</i> , ll. 197-203.
p. 187	Very rough incomplete draft of <i>Hellas</i> , ll. 1031-1049.
p. 188	<i>Hellas</i> , ll. 1044-1047, 1050-1054.
pp. 189-192	<i>Hellas</i> , ll. 1050-c. 1060.
p. 193	Prose jotting.
p. 194	Continuation of the prose jotting on p. 193.
p. 195	<i>Hellas</i> , ll. 1072, 1074, 1062-1063.
p. 196	<i>Hellas</i> , ll. 1064-1065, 1066-1071.
p. 197	Cancelled draft connected with <i>Hellas</i> , ll. 1072-1077.
p. 198	<i>Hellas</i> , ll. 1074-1075.
p. 199	<i>Hellas</i> , ll. 1076, 1078-1083.
p. 200	<i>Hellas</i> , ll. 1084-1089.
p. 201	<i>Hellas</i> , ll. 1096-1099, 1090-1095.
p. 202	<i>Hellas</i> , ll. 1100-1101.
pp. 203-211	Blank.
pp. 212-213	<i>Hellas</i> , ll. 620-638.
pp. 214-215	<i>Hellas</i> , ll. 841-861.
pp. 216-227	Blank.
pp. 230-231	Blank.
p. 232	<i>Hellas</i> , ll. 218-219.

p. 233	<i>Hellas</i> , ll. 198, 201–210.
p. 234	<i>Hellas</i> , ll. 996–999.
p. 235	Memoranda on expenses.
back pastedown endpaper	Verse fragment: “A fresh fair child stood by my side...”.
pp. 264–263 (rev.)	‘Time’ (Hutch., p. 637).
p. 262 rev.	‘Time’: fair draft.
p. 261 rev.	‘Fragments written for <i>Hellas</i> ’ (Hutch., p. 648), II.
pp. 260–257 (rev.)	‘Fragments written for <i>Hellas</i> ’, III.
p. 256 rev.	‘Fragment on Keats’ (Hutch., p. 658).
pp. 255–237 (rev.) (pp. 247 rev., 246 rev.: stubs only)	Excerpts from David Hume’s <i>History of England</i> (chapters on Charles I).
p. 236 rev. (in pencil)	‘Three Fragments on Beauty’ (Jul., vii, 154) (I).
p. 229 rev.	Verse jotting: “The pilot spirits the eternal stars/ Knows each in”.
p. 228 rev.	‘Sonnet to Byron’ (Hutch., p. 658), ll. 1–4.

MS. SHELLEY ADDS. E. 8:

front pastedown endpaper	Several lines of jotting in pencil much rubbed and illegible and the following lines in pen: “Were love all love—what wonder if there be/ In such deep calm, in”.
p. 1	(1) Verse jotting: “Roofing his chamber with the scalps of [men] women...”; (2) Euripides, <i>Hippolytus</i> , ll. 1013–1015; (3) jotting: “p. 69. v. 5. for/ Morning and moving.”
p. 2	Verse jotting: “And in those gemless rings which once were...”.
p. 3	(1) Drawing of trees; (2) verse fragment: “An eagle floating in the golden [glory]...”.
pp. 4–11	‘Ode to Naples’ (Hutch., p. 616), ll. 1–19 (p. 7: mostly in pencil), 17–21 and 6–13 (p. 6: mostly in pencil), 23–51 (pp. 5–4), 55–56 and 62–65 (p. 8), 125–164 (pp. 9–11).
p. 12	<i>Dramatis Personae</i> for <i>Oedipus Tyrannus</i> .
(Considerable number of leaves torn out after p. 12.)	
p. 13	(1) <i>Oedipus Tyrannus</i> , II, ii, 134–138; (2) jotting in pencil.
pp. 14–16	‘Fiordispina’ (Hutch., p. 630), l. 60–end.
p. 17 (in pencil)	Verse fragment connected with <i>Oedipus</i> , c. I, 46?
p. 18 (in pencil)	Verse fragment connected with <i>Oedipus</i> , c. II, i, 60–90?
p. 19 (in pencil)	‘To-morrow’ (Hutch., p. 659).
p. 20	Italian letter to Emilia Viviani. (Cf. Rogers, p. 342 (5).)
p. 21	(1) Continuation of the Italian letter on p. 20; (2) (rev.) Italian letter to Emilia Viviani. (Cf. Rogers, p. 342 (4).)
p. 22 rev. (in pencil)	‘Fragment: “The death knell is ringing” ’ (Hutch., p. 662). (Cf. MS. Shelley d. 1, f. 108 ^r rev.)
pp. 23–41	<i>On the Punishment of Death</i> (Jul., vi, 185).
p. 42 rev.	Diagrams and a jotting: “The air, & little waves of the wild brook/ And”.
p. 43a	Diagrams in pencil.
p. 43b	Italian letter to Emilia Viviani. (Cf. Rogers, pp. 341–342 (3).)
p. 44a	Italian letter to Emilia Viviani. (Cf. Rogers, p. 341 (1).)
p. 44b	Blank.

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pp. 45-46	'Fragments on Reform' (Jul., vi, 295).
pp. 47-51	<i>Epipsychidion</i> , ll. 1-4, 21-253.
pp. 52-57	'Fiordispina' (Hutch., p. 630), ll. 1-50.
p. 58	Blank except for a word "Yours" at the top of the page.
p. 59	<i>Epipsychidion</i> , ll. 142-146.
pp. 60-61	'Fiordispina', ll. 51-54.
pp. 61-66	<i>Epipsychidion</i> , ll. 72-123.
pp. 67-68	'Fiordispina', ll. 55-59.
p. 69	Blank except for 2 cancelled lines.
pp. 70-71	A dialogue: "A strange fellow that Lionel—but there is a kind of method in his madness..." (Cf. Rogers, pp. 16-17.)
pp. 72-73	A dialogue on Keats's <i>Lamia</i> volume. (Cf. Rogers, p. 257.)
pp. 74-77	Prose fragment connected with <i>A Defence of Poetry</i> (R. Garnett, <i>Relics of Shelley</i> , 1862, pp. 88-89). (Cf. Rogers, p. 257.)
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pp. 93-95	<i>Epipsychidion</i> , ll. 190-209.
p. 96 (in pencil)	<i>Epipsychidion</i> , ll. 123-129.
p. 97a (in pencil)	Elaboration of <i>Epipsychidion</i> on p. 96.
p. 97b	Blank.
p. 98 (in pencil; later additions in pen)	<i>Epipsychidion</i> , ll. 130-138.
pp. 99-111	<i>Epipsychidion</i> , ll. 209-309.
p. 112	(1) Verse fragment: "I would not be that which another is..."; (2) <i>Adonais</i> , XXIX, 1-6 (cf. Rogers, p. 261).
pp. 113-120	'The Fugitives' (Hutch., p. 639). (Cf. Rogers, pp. 102, 107.)
p. 115 rev.	Several cancelled lines.
p. 121	'Fragment: "Unrisen splendour of the brightest sun"' (Hutch., p. 634).
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p. 142	<i>Epipsychidion</i> , ll. 573-579.
p. 143	<i>Epipsychidion</i> , ll. 541-542.
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p. 145	'Fragment: "Ye gentle visitations of calm thought"' (Hutch., p. 585).
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pp. 152-153	<i>Epipsychidion</i> , ll. 513-523.
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p. 157	<i>Oedipus Tyrannus</i> , I, i, 195-211.
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back pastedown endpaper (rev.)	(1) 5 or 6 drawings of a profile; (2) a Latin jotting; (3) <i>Anacreontea</i> , 2 (ll. 1-2), 55 (ll. 27-28) (Loeb ed., pp. 20, 90).
pp. 168-167 (rev.)	Quotations from Dante's <i>Convito</i> , with Shelley's notes. (Cf. Rogers, pp. 235, 340-341.)
pp. 166-159 (rev.)	Apocrypha: <i>Wisdom of Solomon</i> , 2: 19-21; 5: 7-14, 20-21; 6: 13, 15-18; 7: 1-5, 17-30; 8: 16, 19-20; 12: 10.
p. 158 rev.	Apocrypha: <i>Ecclesiasticus</i> , 37: 11-12.
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p. 156 rev.	(1) Apocrypha: <i>Ecclesiasticus</i> , 37: 12-14; (2) (in pencil) 3 lines in Greek; (3) Horace, <i>Odes</i> , I, xxviii, 1-2.
p. 155 rev.	(1) Jotting; (2) (in pencil) cancelled verse fragment.
p. 154 rev.	'To—. ("Music, when soft voices die")' (Hutch., p. 639).
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pp. 151-150 (rev.)	'Sonnet: Political Greatness' (Hutch., p. 642).
p. 149 rev.	<i>Epipsychidion</i> , ll. 13-20.
p. 148 rev.	(1) Elaboration of <i>Epipsychidion</i> on p. 149 rev.; (2) jottings in pencil: "To the Illustrious assertors of Neapolitan Liberty", etc.

- p. 147 rev.** (1) 'Epigrams: (III) Spirit of Plato' (Hutch., p. 721); (2) 'Epigrams: (II) Kissing Helena' (Hutch., p. 720): first draft?; (3) drawing of an eagle on the wing.
- p. 146 rev.** (1) 'To Xanthippe' (*Verse and Prose*, p. 9 (IX)); (2) first 2 lines of 'Kissing Helena'.
- p. 145 rev.** 'Epigrams: (I) To Stella' (Hutch., p. 720).
- p. 144 rev.** (1) 'Epigrams: (IV) Circumstance' (Hutch., p. 721); (2) 'Kissing Helena': second draft?
-
- p. 142 rev.** 'To Stella': fair copy.
- pp. 141-140b (rev.)** Verse fragment: "Round in my hollow heart they lie...."
- p. 140a** Blank.
- p. 139 rev.** 'Mighty Eagle' (Hutch., p. 541): fair draft.
- p. 138 rev.** Elaboration of 'Ginevra' on p. 137 rev.
- pp. 137-136 (rev.)** 'Ginevra' (Hutch., p. 649), ll. 1-11.
- pp. 135-133 (rev.)** Lines connected with the above.
- pp. 132-131 (rev.)** Pindar, *Isthmian Odes*, IV, 5-6, 18-24, 40-44 (Loeb ed., pp. 460, 462, 464); V, 1-3 (Loeb ed., p. 472); VIII, 44 (Loeb ed., p. 502).
- pp. 130-124 (rev.)** 'Ginevra', ll. 13-49.
- p. 124 rev.** (in pencil) 'Ginevra', ll. 44-48.
- p. 123 rev.** 'A Lament' (Hutch., p. 643).
- p. 122 rev.** 'Ginevra'

(3 leaves torn out after p. 122 rev.)

- p. 121 rev.** Prose fragment in Italian.
-
- pp. 92-90 (rev.)** 'The Tower of Famine' (Hutch., p. 623).
- p. 90** Pencil drawing of a boat.
- pp. 89-85 (rev.)** 'The Woodman and the Nightingale' (Hutch., p. 562), ll. 1-39.
- pp. 84-82 (rev.)** Italian translation of *Prometheus Unbound*, II, v, 72-110. (Cf. MS. Shelley d. 1, ff. 109^r-108^v rev.)
- pp. 81-78 (rev.)** 'The Woodman and the Nightingale', ll. 40-67.

MS. SHELLEY ADDS. E. 9:

- front pastedown** Pencil and pen drawings as in Rogers, Pl. IIa.
- endpaper**
- front endpaper, p. i** Pencil and pen drawings as in Rogers, Pl. IIb.
- front endpaper, p. ii** (1) Calculations; (2) (in pencil, at the bottom of the page) "Why call ye me, Lord Lord &/ do not things which I say" (*Luke*, 6: 46).
- pp. 1-8** (in pencil) Notes on the New Testament: first 20 chapters of *Luke*.
- p. 8** (partly in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 42 (XII)).
- p. 9** (partly in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 43 (XIII)).
- p. 10** (partly in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 43 (XIV)).
- p. 11** (in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 37 (II)).
- p. 12** (1) Pencil drawing of trees on the bank of a river; (2) *Adonais*, XXXIV.
- p. 13** (1) *Adonais*, XXXIV; (2) (partly in pencil) fragment connected with *Adonais* (*Verse and Prose*, p. 38 (III)).
- p. 14** (partly in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 39 (VI)).
- p. 15** (in pencil; partly in pen) Fragment connected with *Adonais* (*Verse and Prose*, p. 38 (IV)).
- p. 16** (in pencil; partly in pen) Fragment connected with *Adonais* (*Verse and Prose*, p. 41 (IX)).

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- p. 17** (in pencil; partly in pen) Fragment connected with *Adonais* (*Verse and Prose*, p. 40 (VII)).
- p. 18** (partly in pencil) 'Cancelled Passages of *Adonais*' (Hutch., p. 445), ll. 10-17.
- p. 19** (in pencil) 2 verse(?) jottings.
- p. 20** (1) (in pencil) 'Fragment: The Deserts of Dim Sleep' (Hutch., p. 633); (2) Fragment: "By a wayside among wild mountains hoar" (*Verse and Prose*, p. 7 (V)).
- p. 21** (partly in pencil) 'Fragment: "Methought I was a billow in a crowd"' (Hutch., p. 659): first draft?
- p. 22** Blank except for a few jottings.
- p. 23** (in pencil) Fragment connected with *Adonais* (*Verse and Prose*, p. 40 (VIII)).
- p. 24** (at the bottom of the page) Prose fragment (Rogers, p. 264).
- p. 25** (1) *Adonais*, IV; (2) (at the bottom of the page) continuation of the prose fragment on p. 24.
- p. 26** 'Cancelled Passages of *Adonais*', ll. 18-28.
- p. 27** Continuation of 'Cancelled Passages' on p. 26.
- p. 28** Fragment connected with *Adonais* (*Verse and Prose*, p. 41 (X)).
- p. 29** 'Cancelled Passages of *Adonais*', ll. 29-33.
- p. 30** Blank except for the following line: "He saw that gazing on the noonday sun".
- p. 31** Blank.
- p. 32** (1) 'Cancelled Passages of *Adonais*', ll. 34-39; (2) Italian letter to Emilia Viviani. (Cf. Rogers, p. 341 (2).)
- p. 33** (1) Memorandum on expenses and a few names; (2) continuation of the Italian letter on p. 32.
- p. 34** Blank except for some jottings and calculations.
- pp. 35-92** *On the Devil and Devils* (Jul., vii, 87).
- pp. 93-94** 'On Polytheism' (Jul., vii, 151).
- p. 95** Blank.
- p. 96** (1) Drawing of a boat; (2) elaboration of *Letter to Maria Gisborne*, l. 13 on p. 97.
- pp. 97-111** *Letter to Maria Gisborne*.
- p. 112** Blank.
- p. 113** (in pencil; last 2 lines and the title ('To Music') in pen) 'A Fragment: To Music' (Hutch., p. 541).
- p. 114** Blank.
- p. 115** *Letter to Maria Gisborne*, ll. 232-250: later addition.
- p. 116** Blank.
- p. 117** (1) Prose fragments (cf. Webb, *Violet*, p. 126); (2) 'Fragment: "Methought I was a billow in a crowd"' : second draft?
- p. 118** (1) Prose fragment (cf. Webb, *Violet*, p. 126); (2) elaboration of 'Hymn to Mercury' on p. 119.
- pp. 119-175** 'Hymn to Mercury' (Hutch., p. 680).
- p. 176** 'Dirge for the Year' (Hutch., p. 636), st. I (dated: "Jan. 1. 1821").
- p. 177** Elaboration and second draft of 'Hymn to Mercury', st. I.
- pp. 178-179** 'Dirge for the Year', sts. II, III.
- pp. 180-187** 'To the Lord Chancellor' (Hutch., p. 542).
- pp. 188-189** *Adonais*, XXXI-XXXIII.
- p. 190** (1) 'Cancelled Passages of *Adonais*', ll. 1-9; (2) verse fragment connected with *Adonais*?: "A mighty strain with little skill enwrought...".
- p. 191** Blank except for a calculation.
- p. 192** (1) Jotting: "The < > gossamers were gleaming/ In the long level beams"; (2) jotting in pencil: "The wisdom of one man/ has no power to produce wisdom in another...".

p. 193	Verse fragment: "his crown was strange moly/ Whose leaf is darkish & has..."
p. 194	Jotting in pencil.
p. 195	Jotting.
p. 198	Jotting.
pp. 199-200	'Death' (Hutch., p. 622).
p. 201	'Dirge for the Year', st. IV.
pp. 202-203	Cancelled verse fragments (connected with <i>Adonais</i> on pp. 204-205?).
pp. 204-205	<i>Adonais</i> , XLV.
pp. 206-209	Draft of a letter to the editor of the <i>Examiner</i> re <i>Queen Mab</i> , 22 June 1821.
p. 210	Excerpts from the Bible: <i>Matthew</i> , 4: 16; 5: 3-5, 8-12.
p. 211	Prose fragment containing a quotation from <i>Isaiah</i> , 14: 5: "a rudimentary plan for the Ode to Liberty" (Webb, <i>Voice</i> , p. 158).
pp. 212-213	<i>Adonais</i> , XLVI.
pp. 214-215	Elaboration of <i>Adonais</i> on pp. 212-213.
pp. 216-296	Blank.
p. 297	Blank except for the following line: "A plain as green as the emerald Sea".
pp. 299-312	Blank.
p. 313	Drawing of a maze.
p. 316	Blank except for the following cancelled lines in pencil: "My soul [upon] within my lips I kept/ When they met thine, sweet Agathon—/ For to meet thine": a draft of 'Kissing Helena'.
p. 317 (in pencil)	(1) Original Greek text of 'Kissing Helena'; (2) original Greek text and English translation of 'To Stella'; (3) drawing of a comet.
p. 318	'To Xanthippe' (<i>Verse and Prose</i> , p. 9 (IX)).
p. 319	(1) Original Greek text of 'Spirit of Plato'; (2) note on Plato's <i>Republic</i> , 587d2-e4.
pp. 320-330	Blank.
p. 331	Blank except for the following jotting: "Hail to thee thou".
pp. 332, 333	Pencil drawings of a profile.
p. 334 (in pencil)	Elaboration of <i>Adonais</i> , XXIX on p. 335.
p. 335 (partly in pencil)	<i>Adonais</i> , XXIX.
p. 336	Drawing of a volcano.
pp. 337-339	'The First Canzone of the Convito' (Hutch., p. 726), ll. 1-34, 39-60. (Cf. Webb, <i>Violet</i> , pp. 292ff.)
p. 337	Drawing of a lighthouse on a cliff.
p. 339	Elaboration of 'The First Canzone', ll. 47-48: "And still to call her woman is thy thought,/ Her, whom if thou thyself deceivest not".
p. 341	'The First Canzone of the Convito', ll. 35-38.
p. 345	Blank.
pp. 346-347	'Evening: Ponte at Mare, Pisa' (Hutch., p. 654).
p. 348	Blank except for the following: "And oerhead hangs many a flaccid folds/ of lurid thundersmoke most heavily/ A streak of dun & sulphurous gold".
pp. 349-357	Blank.
p. 358 (in pencil)	(1) Verse jotting; (2) sketch of a landscape with mountains and trees.
p. 359 (in pencil)	'Three Fragments on Beauty' (II) (Jul., vii, 154).
pp. 360-363	Blank.
(1 leaf torn out between p. 362 and p. 363.)	
p. 365	Blank.

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p. 366	Drawing of a landscape with a male figure and a maze, as reproduced in Rogers, Pl. Ib.
p. 367	Drawing of a house on a hill.
p. 369	Blank.
p. 370	Blank except for the following pencil jotting (<i>rev.</i>): "The bats were flitting in the moonlight ?ever": 'Evening: Ponte al Mare', l. 2.
p. 371	Blank except for "Paris" repeated four times.
p. 373	Blank except for a jotting.
p. 375	Drawing of a tree and a yacht.
p. 377	Blank.
p. 378	Drawing of a riverside scene with trees, rocks, a yacht and a man sitting beside a rock.
back pastedown endpaper	(1) Drawing of a tree; (2) (in pencil) drawing of a bust; (3) calculations.
<hr/>	
pp. 376-375 (<i>rev.</i>) (in pencil)	Aeschylus, <i>Persae</i> , ll. 107-114, 215-216, 232, 238, 241-242.
p. 374 <i>rev.</i> (in pencil)	Note on Athenaeus, I, 19e, 20e-20f (Loeb ed., I, 90-91).
p. 372 <i>rev.</i>	(1) Memorandum: "Hobbes, Leviathan, p. 50 l.14 from the bottom..."; (2) Athenaeus, XIII, 571e-571f (Loeb ed., VI, 88); (3) reference to Athenaeus XIII, 575b ff. (Loeb ed., VI, 104-109): "The story of Zariadres & Odatis...".
p. 368 <i>rev.</i>	Aeschylus fragment ('Fragment: "The viewless and invisible Consequence" '—Hutch., p. 633). (Cf. Webb, <i>Voice</i> , p. 200.)
p. 364 <i>rev.</i>	Verse in Italian.
p. 346 <i>rev.</i>	Prose fragment: "We have arrived with some difficulty/ o Glauco, at a discrimination between/ those who are &".
pp. 344-343 (<i>rev.</i>)	'Summer and Winter' (Hutch., p. 623), ll. 1-10.
pp. 343-342 (<i>rev.</i>)	'Lines to a Critic' (Hutch., p. 550).
p. 341 <i>rev.</i> (in pencil)	Illegible.
pp. 340-339 (<i>rev.</i>)	(1) Memorandum: "Argonaut 4./ line 23 to line 34/ line 127 to line 144"; (2) quotations: <i>The Argonautica</i> , IV, 214-217, 238-240, 248-250, 264-265, 442-443, 701 (Loeb ed., pp. 308, 310, 312, 324, 340).
p. 334 <i>rev.</i>	Verse fragment connected with <i>Adonais</i> ?
p. 333 <i>rev.</i>	'Fragment: Milton's Spirit' (Hutch., p. 634).
p. 332 <i>rev.</i>	2 jottings, one of which is 'Ode to Naples', l. 1.
p. 315 <i>rev.</i>	Illegible, but appears to be connected with the prose fragment on p. 314 <i>rev.</i>
p. 314 <i>rev.</i>	(1) Drawing of a comet; (2) prose fragment: "It is the repository of a sacred loss..." (cf. I. Massey, <i>Posthumous Poems of Shelley</i> , 1969, p. 306; Rogers, p. 263).
p. 298 <i>rev.</i> (in pencil)	6 lines of verse in archaic English: "Such sorrow this lady to her took...".
pp. 197-196 (<i>rev.</i>)	<i>Epipsychidion</i> , ll. 368-383.

MS. SHELLEY ADDS. E. 10:

front cover	Diogenes Laertius, VI, 12. (Cf. OET Shelley, II, 369.)
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**front pastedown
endpaper**

Drawing of trees and calculations.

pp. 1-8

Laon and Cythna (*The Revolt of Islam*), V, xix-xxxiii (ll. 1882-2009).

(1 leaf torn out after p. 8.)

pp. 9-38

Laon and Cythna, V, xxxviii-VI, xvi (ll. 2056-2473).

(1 leaf torn out after p. 38.)

pp. 39-50

Laon and Cythna, VI, xix-VI, xxxvi (ll. 2502-2658).

(3 leaves torn out after p. 50.)

pp. 51-62

Laon and Cythna, VI, xliii-VII, vi (ll. 2721-2883).

(1 leaf torn out after p. 62.)

pp. 63-72

Laon and Cythna, VII, x-VII, xxvi (ll. 2915-3063).

pp. 73-124

Laon and Cythna, VII, xxx-IX, xxxi (ll. 3098-3743).

p. 103

Drawing of a female profile.

p. 125

Drawings of a profile.

p. 126 (in pencil)

(1) Verse fragment: "I visit thee but thou art sadly changed..." (cf. OET Shelley, II, 371); (2) drawing of a boat on water.

p. 127 (in pencil)

2 illegible lines. (Cf. OET Shelley, II, 371.)

p. 128a (in pencil)

3 jottings. (Cf. OET Shelley, II, 372.)

p. 128b

Blank.

p. 129a

Verse fragment. (Cf. OET Shelley, II, 372.)

p. 129b

Blank.

p. 130

Prose jotting. (Cf. OET Shelley, II, 372.)

pp. 131-142a

Laon and Cythna, IX, xxxi-X, xii (ll. 3744-3899).

p. 142b

Blank.

p. 143

Verse fragment connected with *Laon and Cythna*, X, xv and a memorandum. (Cf. OET Shelley, II, 373.)

p. 144

Prose fragment: "The dogs become hydrophobic...". (Cf. OET Shelley, II, 373.)

p. 145a

Blank except for the following: "The ships that".

pp. 145b-155

Laon and Cythna, X, xii-X, xxviii (ll. 3900-4044).

p. 154

Drawing of a boat seen from above.

(1 leaf torn out after p. 149 and 2 leaves after p. 155.)

pp. 156-171a

Laon and Cythna, X, xxxiii-XI, v (ll. 4081-4265).

p. 166

Drawing of 3 sailing boats in a bay with mountains in the background.

p. 170

Drawing of a cliff.

pp. 171b, 171c

Blank.

(2 leaves torn out after p. 171c.)

p. 172

Note on Plato's *Symposium*, 173d, 182c: "Motto for an ?antiworldling/
Symposium p. 167 l. 10/*Symposium* p. 186 l. 5".

pp. 173-214

Laon and Cythna, XI, v-XII, xxx (ll. 4266-4719).

p. 174

Drawing of 2 sailing boats on sea, a lighthouse and mountains in the background.

p. 176

Drawings of a profile.

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(1 leaf torn out after p. 199.)

- p. 215** (1) Badly rubbed, illegible verse jotting in pencil (cf. OET Shelley, II, 373); (2) memorandum: "£5—March 19, 1817/ 5191": perhaps in Mary's hand, at the bottom of the page; (3) (*rev.*) jotting: "How long has Poesy, the widowed Mother/ Been childless in our land...".

(Several leaves torn out after p. 215.)

- p. 216** Calculations, jottings, and 3 pencil drawings of a profile.
p. 217 (1) Drawing of a female(?) figure; (2) (*rev.*) verse fragment in pencil (cf. OET Shelley, II, 374).
p. 218 (1) Sketch of trees; (2) jotting in pencil; (3) (*rev.*) note on Plato's *Apology*, 40c4 ff.: "The immortality of the soul. Magnificently/ questioned Soc. Apol. 94".
p. 219 (1) (*rev.*) Plato's *Apology*, 29a4-b2, 36d9-e1 and Shelley's comments (cf. OET Shelley, II, 375-376); (2) early draft of 'To Constantia' (Hutch., p. 540), st. I. (Cf. MS. Shelley c. 4, f. 84^r *rev.*)
back pastedown endpaper (1) 5 or 6 drawings of a hooded figure and an eagle; (2) Aeschylus, *Prometheus Vincit*, l. 212.

MS. SHELLEY ADDS. E. 11:

- front pastedown endpaper (rev.)** Drawing of trees.
pp. 1-9 'On Love' (Jul., vi, 201).
p. 10 Pencil drawing of trees and mountains.
p. 11 Notes on Herodotus, I, vii-xiv (on Candaules and Gyges).
pp. 12-16 Blank.
pp. 17-41 *A Discourse on the Manners of the Antients relative to the Subject of Love* (Jul., vii, 223). (Cf. MS. Shelley adds. e. 6, pp. 45-59.)
p. 42 *Prometheus Unbound*, III, iv, 137-138.
p. 43 Drawing of a tree.
p. 44 (in pencil) *Prometheus Unbound*, III, iv, 161-163, 153-157.
p. 45 (in pencil) *Prometheus Unbound*, III, iv, 131-136, 142-152.
p. 46 (in pencil) *Prometheus Unbound*, III, iv, 160, 164-174, 179.
p. 47 (1) Prose jotting; (2) (in pencil) *Prometheus Unbound*, III, iv, 175-176.
p. 48 (in pencil) *Prometheus Unbound*, III, iv, 190-199.
p. 49 (1) 'Fragment: Wine of the Fairies' (Hutch., p. 587); (2) drawing of trees.
p. 50 *Prometheus Unbound*, III, iv, 198-199.
p. 51 (1) *Prometheus Unbound*, III, iv, 172, 173-178; (2) a few drawings of a profile.
p. 52 (1) Prose fragment connected with *A Discourse on the Manners of the Antients*: "In the human world, one of the commonest expression of love is sexual intercourse..."; (2) (at the bottom of the page) verse fragment: "All life is glad at thine awakening words...".
p. 53 (1) 2-word jotting and a sketch of a tree resembling a poplar; (2) verse fragment, of which the first 4 lines are printed in Hutch., p. 586 as 'Fragment: The Sepulchre of Memory'.
p. 54 Verse fragment: "From twice ten thousand < > gathering up...".
p. 55 Jottings in pencil.
p. 56 (in pencil) Preface to *Prometheus Unbound*: probably the first draft.
p. 57 Blank.
pp. 58-61 (in pencil; partly in pen) Continuation of the Preface to *Prometheus Unbound* on p. 56 (to "it engenders something worse" in the second paragraph).
p. 59 Fine pencil drawing of trees and a jotting.
pp. 62-68 *Julian and Maddalo*, ll. 1-42.

(2 leaves torn out after p. 62.)

- p. 65** Sketch of C. Cestius's pyramid in the Protestant Cemetery in Rome.
- p. 67** Jottings: "The day had been cheerful but cold—but now"; "Se nascondono i pesci/ nell' onda...".
- p. 69** Blank except for the following line: "And learn in suffering what they speak in song": earlier version of *Julian and Maddalo*, l. 546.
-
- p. 73** Prose jotting: "Loathsome diseases the cause of/ modern obscenity...".
- pp. 74-93** *Julian and Maddalo*, ll. 43-286, 296-299.
- p. 79** Drawings of trees and a boat.
- p. 88** Prose fragment: "I am not conscious of having/ deviated from the costumi of antique/ mythology...": written parallel to the sewn end.
- pp. 94, 95** Blank.
- pp. 96-101** (mostly in pencil) *Julian and Maddalo*, ll. c. 337-339, 344-357, 362-376, 384-397, 360-361.
- p. 102** *Julian and Maddalo*, ll. 398-407, 527-530.
- p. 103** *Julian and Maddalo*, ll. 511-c. 524, 524-526, 531- .
- pp. 104-108** *Julian and Maddalo*, ll. 547-617
- p. 109** *Julian and Maddalo*, ll. 541-546, (in pencil) 525-534.
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- pp. 115-117** *Julian and Maddalo*, ll. 533-542, 543-544.
- p. 118** Blank.
- pp. 119-122** (stubs only) Blank.
- p. 123** (in pencil) (1) Prose fragment: "Not that I think/ this familiar style ought in any case/ to be applied to ideal poetry..."; (2) verse fragment: "The gentleness of rain was in the wind/ And the dry thorns were driven here & there" (cf. 'Fragment: Rain' (Hutch., p. 660)).
-
- back pastedown endpaper** (1) Jotting: "Ariosto Canto 35 < >/ 36."; (2) drawing of a tree, a profile, a waning moon and a boat with 3 men in it.

(2 leaves torn out between back pastedown endpaper and p. 166 rev.)

- pp. 166-163 (rev.)** 'Scene from "Tasso"' (Hutch., 558).
- pp. 162-161 (rev.)** (in pencil) Cancelled draft of 'Scene from "Tasso"'.
- pp. 160-157** (stubs only) Blank.
- p. 156 rev.** (1) Prose fragment: "We spent the entire day in winding/ among the savage & solitary mountains..."; (2) 2 lines connected with *Julian and Maddalo*, l. 546.
- p. 155 rev.** 'Fragment: Apostrophe to Silence' (Hutch., p. 569).

(1 leaf torn out after p. 155 rev.)

- pp. 154-128 (rev.)** *On a Future State* (Jul. vi, 205).
- p. 127 rev.** Pencil jottings, calculations and a pencil drawing of a horse.

(1 leaf torn out after p. 127 rev.)

- pp. 126, 125** (stubs only) Blank.
- p. 124 rev.** Jottings including a coachman's receipt.
-
- p. 115 rev.** Epigraph for *Prometheus Unbound*: "To the Ghost of Aeschylus/ Audisne haec Amphiaræ, sub terram abdite?/ Epigon. < > ad Cice".
- pp. 114-110 (rev.)** (in pencil) *Prometheus Unbound*, II, i, 162-end.

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p. 112 rev.	Prose fragment: "But there is another point/ of view from which the Universe/ may be considered, totally different".
p. 75 rev. (in pencil)	Verse jotting: "Your spirit as a lamp...".
pp. 73-72 (rev.) (in pencil)	'Stanzas written in Dejection, near Naples' (Hutch., p. 561).
pp. 71-70 (rev.)	'Fragment: Love the Universe Today' (Hutch., p. 584).
pp. 69-67 (rev.) (partly in pencil)	Continuation of the draft on pp. 73-72 (rev.).

MS. SHELLEY ADDS. E. 12:

front pastedown endpaper	(1) (rev.) 'Fragment: The Lake's Margin' (Hutch., p. 570); (2) (in pencil) illegible verse jotting.
p. 1 (in pencil)	Several lines of verse in Italian.
p. 2	(1) Jotting in pencil: "Twin nurslings of the/ all sustaining air/ Whom one nest sheltered"; (2) (rev.) pencil drawing of a tree.
p. 3 (in pencil)	Verse fragment (<i>Verse and Prose</i> , p. 5 (II): 'To Emilia Viviani').
p. 4	(1) 'Fragment: A Tale Untold' (Hutch., p. 587; cf. Webb, <i>Voice</i> , p. 207); (2) jotting: "Asia συναικη Προμηθεως".
p. 5	(1) Calculations; (2) verse fragment connected with <i>Prometheus Unbound</i> ?
p. 6	(1) (in pencil) 3 lines of verse (continuation of the verse fragment on p. 5?); (2) continuation of 'To—' on p. 7.
p. 7	'To— ("When passion's trance is overpast")' (Hutch., p. 645).
p. 8	(1) (in pencil) Elaboration of part of 'To Mary W. Godwin', ll. 5-6 on p. 9; (2) note on Plato's <i>Republic</i> , 587d12-e4.
pp. 9-11 (in pencil)	'To Mary W. Godwin' (Hutch., p. 522).
p. 12	'Fragments supposed to be parts of Otho' (Hutch., p. 548), st. III.
pp. 13-17	'The Two Spirits: an Allegory' (Hutch., p. 615).
p. 18	(1) (in pencil) 3 lines of verse: "How pale & cold thou art in thy despair..." (cf. <i>Verse and Prose</i> , p. 7 (VI)); (2) drawing of a tree.
p. 19	'Fragment: Home' (Hutch., p. 535).
pp. 19-22	'The Sunset' (Hutch., p. 528).
p. 22	Continuation of the sonnet on p. 23.
p. 23	(1) 'Sonnet ("Lift not the painted veil")' (Hutch., p. 569); (2) verse fragment: "As rainy winds thro the abandoned gate/ Of a fallen palace": <i>Prometheus Unbound</i> , I, 217-218.
p. 24	(1) 'Fragment: "My head is wild with weeping"' (Hutch., p. 570) (cf. MS. Shelley adds. e. 19, p. 36); (2) <i>Prometheus Unbound</i> , II, ii, 1-13.
p. 25	(1) Verse fragment connected with <i>Prometheus Unbound</i> , I, 766?; (2) <i>Prometheus Unbound</i> , I, 772-779: Song of the Sixth Spirit.
p. 26	(1) Verse fragment connected with <i>Prometheus Unbound</i> , I, 780-788?; (2) 'Fragment: "Alas! This is not what I thought life was"' (Hutch., p. 633); (3) <i>Prometheus Unbound</i> , I, 763-764.
p. 27	(1) 'Fragment: The Vine-Shroud' (Hutch., p. 570); (2) 'Fragment: "Alas! This is not..."': second draft?
p. 28	(1) Continuation of 'Fragment: "Alas! This is not..."' on p. 27; (2) 3 pencil drawings of a face; (3) <i>Prometheus Unbound</i> , II, ii, 14-23.
p. 29	'Lines ("The cold earth slept below")' (Hutch., p. 527): fair copy dated "Nov. 5. 1815".
p. 30	(1) Continuation of 'Lines' on p. 29; (2) 'Lines ("That time is dead for ever, child!")' (Hutch., p. 546): fair copy dated "Nov. 5. 1817".
p. 31	Continuation of 'Lines ("That time is dead...")' on p. 30, followed by a note "Retribution from Moschus", and then 'Pan, Echo, and the Satyr' (Hutch., p. 723): fair copy.

- p. 32** *Prometheus Unbound*, II, ii, 24–40.
- p. 33** *Prometheus Unbound*, II, i, 1–23: earlier version.
- pp. 34–35** Verse fragments connected with *Prometheus Unbound*?
- p. 36** (1) Prose fragment: “If Peace should ever return to me...”; (2) (in pencil) illegible jotting.
- p. 37** (1) (in pencil) *Prometheus Unbound*, III, ii, 13–17; (2) Italian jotting: “[Nel tempio del mio core, ti S]/ Sul altare del [mio core], a te, Sorella/ Ti [offerisco] queste pallide fiori—”.
- p. 38** Verse fragments connected with *Epipsychidion*, ll. 1–12: headed “To the noble lady/ To [Emi] Teresa Emilia [Va] Viviani”.
- pp. 39–40** (in pencil) ‘Song for “Tasso”’ (Hutch., p. 559).
- p. 40** Verse fragment connected with *Epipsychidion*, ll. 11–12.
- p. 41** Verse fragment connected with *Epipsychidion*, ll. 5–10, 21–22.
- p. 42** *Prometheus Unbound*, II, ii, 41–47.
- p. 43** Verse fragment connected with *Epipsychidion*, ll. 21–23, 27–28.
- pp. 44–47** ‘The Sensitive Plant’.
- p. 48** Jottings.
- p. 49** *Prometheus Unbound*, IV, 30–39.
- p. 50** *Prometheus Unbound*, IV, 437–443.
- p. 51** *Prometheus Unbound*, IV, 40–55.
- p. 52** Illegible jottings (mostly in pencil).
- p. 53** *Prometheus Unbound*, IV, 325–330, 342–349.
- p. 54** *Prometheus Unbound*, IV, 350–355, 370–381.
- p. 55** *Prometheus Unbound*, IV, 356–369.
- p. 56** (1) *Prometheus Unbound*, IV, 423–426, 431–438; (2) Plutarch, ‘Life of Agesilaus’, II, 1 (Loeb ed., V, 3–4) and Shelley’s comment: “Agesilaus had something the matter with his/ legs—he has the spirit to laugh at it himself”.
- p. 57** *Prometheus Unbound*, IV, 336–362.
- p. 58** *Prometheus Unbound*, IV, 319–324, 332–341.
- p. 59** *Prometheus Unbound*, IV, 1–8.
- pp. 60–61** ‘Similes for Two Political Characters of 1819’ (Hutch., p. 573): headed “To S. & C.”
- p. 62** Prose fragment in French.
- pp. 63–65** ‘Ode to the West Wind’, ll. 1–42: dated “Oct 25”.
- pp. 66–71** ‘Fragments connected with *Epipsychidion*’ (Hutch., p. 426), ll. 1–96.
- p. 72** (1) *Prometheus Unbound*, IV, 397–399; (2) (in pencil) several unidentified lines.
- p. 73** (1) *Prometheus Unbound*, IV, 444–456; (2) (in pencil) 2 unidentified lines.
- pp. 74–81** *Prometheus Unbound*, IV, 194–318.
- pp. 82–83** *Prometheus Unbound*, IV, c. 382–393.
- p. 84** *Prometheus Unbound*, IV, 9–26.
- pp. 85–86** (in pencil) *Prometheus Unbound*, IV, 57–68.
- pp. 87–102** *Prometheus Unbound*, IV, c. 69–179.
- p. 96** Jotting in Italian: “Mr Roster/ sopiar il Casino/ dei Nobile/ primo peario/ Ses Trinita”.
- p. 97** (in pencil) Jotting: “8024 Via Mozza”.
- p. 103a** Verse fragment.
- p. 103b** A few jottings.
- p. 104** ‘The Past’ (Hutch., p. 553).
- pp. 105–106** ‘Invocation to Misery’ (Hutch., p. 559).
- p. 107** (1) ‘The Isle’ (Hutch., p. 675); (2) jotting in pencil: “M Cattsana Fiele/ Canto della Mazina/ 7”.

The Contents of Shelley's Notebooks in the Bodleian Library

- p. 108** 'Fragment: "When a lover clasps his fairest"' (Hutch., p. 586).
- pp. 109-112** 'Music' (Hutch., p. 657).
- p. 113** Verse fragment.
- p. 114** 'On a Faded Violet' (Hutch., p. 553).
- pp. 115-116** 'To— ("I fear thy kisses, gentle maiden")' (Hutch., p. 610).
- p. 117** Verse fragment: "There is a Spirit, whose inconstant home/ Is in the Spirit of inconstant man...".
- p. 118** Verse fragment: "My living frame is laid asleep/ And my soul is dissolved into the...".
- p. 119** 'When a King ascends a throne', I (Jul., iii, 305), II (Jul., iii, 306).
- pp. 120-122** Continuation of 'Invocation to Misery'.
- pp. 123-124** 'Fragment: Wedded Souls' (Hutch., p. 585).
- p. 125** Verse fragment connected with 'Wedded Souls'.
- p. 126** Verse fragment.
- p. 127** (1) Illegible pencil jotting; (2) verse jotting: "True friends can interpenetrate each other/ Like beams of constellated stars".
- p. 128** Continuation of 'Invocation to Misery'.
- p. 129** Blank except for 2 jottings.
- pp. 130-132** 'An Ode Written October, 1819' (Hutch., p. 575): fair copy.
- p. 133** Elaboration of 'The Sensitive Plant' on p. 134.
- pp. 134-140** 'The Sensitive Plant'.
- p. 141 (in pencil)** 'When a King ascends a throne', III, IV (Jul. iii, 306).
- pp. 142-143** 'The Sensitive Plant'.
- p. 144** (1) (in pencil) Jotting in Italian (in a hand neither Shelley's nor Mary's); (2) verse jotting: "She came like a cloud from the wilderness/ Floating upon".
- pp. 145-146a** 'The Sensitive Plant'.
- p. 146b** Calculations.
- p. 147** (1) (in pencil) Verse fragment connected with 'The Sensitive Plant'?; (2) 'The Sensitive Plant'.
- p. 148 (in pencil)** 'To Mary Shelley ("The world is dreary")' (Hutch., p. 582).
- p. 149** (1) (in pencil) *Prometheus Unbound*, IV, 24-29; (2) (in pencil) verse jotting: "He has made/ The wilderness a city of"; (3) verse jotting: "And veil by veil, the crimson folds"; (4) verse fragment in Italian.
- pp. 150-151a** Draft of a letter to the editor of *The Quarterly Review*, ?Oct. 1819.
- p. 151b** Calculations.
- p. 152** (1) 'On a Faded Violet', l. 1; (2) pencil sketch of a tower surrounded by trees.
- pp. 153-154 (in pencil)** Very rough draft of *Epipsychidion*, ll. 162-189. (There is a pencil drawing of an eye at the top of the page 154.)
- p. 155** 'Ode to the West Wind', ll. 43-47.
- p. 156 (in pencil)** Verse fragment connected with *Epipsychidion*?
- p. 157** 'Fragments connected with *Epipsychidion*' (Hutch., p. 426), ll. 108-117.
- p. 158 (in pencil)** 'Fragments connected with *Epipsychidion*', ll. 118-119, 97-108.
- p. 159** 'Fragments connected with *Epipsychidion*', ll. 127-138.
- p. 160** 'Fragments connected with *Epipsychidion*', ll. 120-127.
- p. 161** (1) (in pencil) 'Fragments connected with *Epipsychidion*', ll. 139-141; (2) jotting: "there is the common cant/ Of those who hate"; (3) 'The Sensitive Plant', III, 28-29, 33-37.
- p. 162** (1) 'The Sensitive Plant', III, 22-27, 38-41; (2) jotting in pencil: "A kind of an obscure & foul effect/ like a neglect/...".
- p. 163** (1) Verse jotting in pencil: "The darkning of the [stream] is as the voice/ Of the lulled city murmuring in its dream/..."; (2) 'The Sensitive Plant', III, 9-12 and a discarded stanza used in part as ll. 27-28 of 'The Question'.

pp. 164-165 (p. 164
in pencil)

p. 166

pp. 167-168

pp. 169-170

p. 178 (in pencil;
partly in pen)

p. 179

p. 180

p. 181

p. 182

p. 183

p. 184

p. 185

p. 186

p. 187

p. 205

p. 220

p. 227

**back pastedown
endpaper** (rev.)

pp. 234-231 (rev.)

pp. 230-228 (rev.)
(pp. 229-228 in pencil)

pp. 226-225 (rev.)

pp. 224-222 (rev.)
(in pencil)

pp. 222-220 (rev.)

pp. 219-217 (rev.)

pp. 216-215 (rev.)

pp. 214-213 (rev.)
(in pencil)

pp. 212-211 (rev.)

pp. 210-205 (rev.)

p. 204 rev.

p. 203 rev.

p. 202b rev.

p. 202a

pp. 201-187 (rev.)
(pp. 201-190 in pencil)

'The Question' (Hutch., p. 614): headed "To —".

Elaboration of 'The Question' on p. 165.

'The Sensitive Plant', III, 50-67.

Verse fragments: "The whirlwind spoke—& the clouds were driven..."; "The lightning spoke—& the powers of fire..."; (rev.) "O world, o! life of many thoughts & dream"; "Gather from the uttermost/ Ends of our nation"; "O thou power, the swiftest/ Of the powers of feeling..."; "As if a noonday ghost/ Walked thro the city"; "The running stream was [hidden]... ('The Sensitive Plant', III, 67-68).

'Sonnet: England in 1819' (Hutch., p. 574).

'Lines to a Reviewer' (Hutch., p. 625).

(1) Continuation of 'Lines to a Reviewer'; (2) 'Fragment: Life rounded with Sleep' (Hutch., p. 659).

'Fragment: "When soft winds and sunny skies"' (Hutch., p. 660).

'Sonnet: England in 1819': fair copy.

A few jottings including "When a Priest with inward smile/ Taking gold & giving guile".

(1) Sketch of trees, rocks and water; (2) jotting: "You hate me".

(1) 10 tagging lines to rhymes given in Mary's hand; (2) 'The Sensitive Plant', II, 49-56.

'The Sensitive Plant', II, 57-60, 33-36, 41-44.

'The Sensitive Plant', II, 45-48.

The Mask of Anarchy, XXXII-XXXIII.

'The Sensitive Plant', III, 1-8, 13-16.

Sketch of a beacon(?) in the sea.

Jottings in Greek and English.

'Homer's Hymn to Castor and Pollux' (Hutch., p. 700).

'Homer's Hymn to the Moon': draft.

'Homer's Hymn to the Moon' (Hutch., p. 700): fair copy.

'Homer's Hymn to the Sun': draft.

'Homer's Hymn to the Sun' (Hutch., p. 701): fair copy.

'Homer's Hymn to the Earth, Mother of All': draft. (There is a note "See Pliny" below the title.)

'Homer's Hymn to the Earth, Mother of All' (Hutch., p. 701): fair copy.

'Homer's Hymn to Minerva': draft.

'Homer's Hymn to Minerva' (Hutch., p. 702): fair copy.

'Homer's Hymn to Venus': draft.

(1) 'Fragment: To Byron' (Hutch., p. 569); (2) *Prometheus Unbound*, II, i, 145-147; (3) jotting: "Upon the giddy chasm".

Drawings of trees.

'To Mary— ("O Mary dear, that you were here")' (Hutch., p. 553).

Blank.

'The Coliseum' (Jul., vi, 299-303, l. 13): headed "Diotima".

The Contents of Shelley's Notebooks in the Bodleian Library

- p. 180 rev.** 2 verse jottings: "Say the beloved son of Mercury"; "What dost thou here Spirit of..."
- p. 179 rev.** (1) (in Mary's hand) "Bocca baciata non perde ven- / tura, anzi rinnova come fa/ la luna" (cf. Shelley's letter to Leigh Hunt, 27 Sept. 1819 and *Peter Bell the Third*, IV, xiv); (2) (in pencil) 'To Mary Shelley ("My dearest Mary")' (Hutch., p. 582).
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- pp. 177-171 (rev.)** *Julian and Maddalo*, ll. 1-107: fair copy in Mary's hand.

MS. SHELLEY ADDS. E. 14:

- p. 1** (1) Jotting: "The Aloe & the China Rose; (2) memorandum: "Solomons Song Cap. 4-v. 9/ particularly 4. v. 12/ or Cap. 5 v. 2".
- p. 2** (1) Jottings and drawings of trees; (2) continuation of *Laon and Cythna*, Dedication xiv on p. 3.
- p. 3** *Laon and Cythna*, Dedication xiv.
- p. 4** Blank except for a jotting: "[Many shall feel who dare not speak their feeling/ Many shall]".
- p. 5** (1) (in pencil) *Laon and Cythna*, Dedication i; (2) jotting: "With thy beloved name/ thou Child of Love &/ light"; (3) drawing of trees.
- p. 6** Drawing of a tower.
- p. 7 (partly in pencil)** *Laon and Cythna*, Dedication ii, iii (part).
- p. 8** Continuation of *Laon and Cythna*, Dedication iii.
- p. 9** *Laon and Cythna*, Dedication iii: second draft?
- p. 10** Continuation of *Laon and Cythna* on p. 9.
- p. 11** 1-line elaboration of *Laon and Cythna* on p. 10.
- pp. 12-15** *Laon and Cythna*, Dedication iii-v.
- pp. 16-26** *Laon and Cythna*, Dedication v-xiii.
- pp. 26-27** *Laon and Cythna*, Dedication vi (part).
- p. 27** Fine sketches of a tree and trees.
- p. 28** (1) *Laon and Cythna*, Dedication vi (part); (2) sketch of a building.
- p. 29** Blank except for several words jotted down.
- pp. 30-35** Blank.
-
- p. 40 rev.** (1) *Laon and Cythna*, X, XLVII; (2) drawings of a tree.
- p. 39** Blank.
- p. 38 rev. (in pencil)** List of books: "Aulus Gellius/ Greek Romances/ Anatomy of Melancholy/ Chapmans Homer & Hymns/ Dantes Inferno Purgatorio/ Paradiso by Cary".
- p. 37 rev.** Blank except for the following jotting: "& hopes like morning dew unshed/ Trembling on springs unopened buds".
- p. 36 rev.** *Laon and Cythna*, Dedication i.

MS. SHELLEY ADDS. E. 15:

- front pastedown endpaper** 'Similes for Two Political Characters in 1819' (Hutch., p. 573), st. IV.
- p. 1** Prose fragment connected with *Peter Bell the Third*: early draft of the Dedication and titles of Parts I, III, VI and VII.
- p. 2** Prose jotting: "[Monday night] Tuesday mor. 4½ o Clock/ Oct. 25. 1819/ I am no proficient/ in the knowledge of the/ human heart...".
- pp. 3-9a, 10-25** *Peter Bell the Third*, Parts IV, V (part), VI (part).
-
- pp. 29-31** *Peter Bell the Third*, VII, xvii-xxiii.

(Several leaves torn out before p. 35 *rev.* and possibly many more at other places.)

pp. 35-31 (*rev.*)
(pp. 35-32: stubs only) Fragments of memoranda on expenses in Mary's hand.

pp. 28-26 (*rev.*) Memoranda on expenses in Mary's hand.

MS. SHELLEY ADDS. E. 16:

(This notebook is sewn at short end and text runs parallel to the sewn end except on pp. 43-45, 62 and 65-66. Some leaves are torn out before page 1 and at other places. The front pastedown endpaper contains the following note by Neville Rogers: "Of the missing pages in this notebook some may be found among the loose sheets in MS. Shelley adds. c. 4, where they are ff. 63, 65, 71, 72.")

- pp. 1-2** *Rosalind and Helen*, ll. 40-73.
pp. 3-13 'Mont Blanc'.
pp. 13-23 (pp. 21-22 in pencil) *Rosalind and Helen*, ll. 73-206, 219-239.
p. 24 *Laon and Cythna*, VII, xxxvi.
pp. 24-28 'Otho' (Hutch., p. 547).
p. 27 Memorandum: "Vetellius visits the field of/ Battle—98 He< >".
p. 29 *Rosalind and Helen*, ll. 586-591.
pp. 30-36 (in pencil; pp. 34-36 partly in pen) *Rosalind and Helen*, ll. 240-349.
p. 37 (in pencil) Note on Plato's *Symposium* (reproduced in *K.-S. J.*, XV (1966), 114). (Cf. Rogers, p. 44.)
p. 38 (in pencil) '“O that a chariot of cloud were mine”' (Hutch., p. 548).
pp. 39-42 (1) (in pencil) 'Verses written on Receiving a Celandine in a Letter from England' (Jul., iii, 124); (2) (written in pen on top of (1)) 'To William Shelley' (Hutch., p. 544).
p. 43 Pencil drawing of a castle on a mountaintop.
pp. 57-61 'Hymn to Intellectual Beauty'
p. 61 'Fragment of a Ghost Story' (Hutch., p. 535).
pp. 63-64 'From the original draft of the poem to William Shelley' (Hutch., p. 545).
p. 65 Blank.

p. 66 rev. (1) (in pencil) Part of a journal published as Letter IV in *History of a Six Weeks' Tour* (Jul., vi, 136); (2) 'Fragment: Thoughts Come and Go in Solitude' (Hutch., p. 549).

p. 62 rev. Sketch of rocks.

pp. 56-48 (in pencil) Part of a journal published as Letter III in *History of a Six Weeks' Tour* (Jul., vi, 130-133): written backward from back to front.
pp. 47-46 'Death' (Hutch., p. 546): 2 drafts, written backward from back to front.
p. 45 rev. (in pencil) Part of a journal published as Letter IV in *History of a Six Weeks' Tour* (Jul., vi, 134).
p. 44 rev. Sketch of a landscape with water, hills, trees, clouds and roofs.

MS. SHELLEY ADDS. E. 17:

front pastedown endpaper Drawing of a tower and trees, one jotting and calculations.

The Contents of Shelley's Notebooks in the Bodleian Library

- pp. 1-2** (1) Aeschylus, *Agamemnon*, ll. 1-37; (2) jotting: "Terror shall/ Death shall awaken their".
- p. 3** Italian jotting in Mary's hand: "aspetto fin che il diluvio cala/...".
- p. 4** Jotting in Mary's hand: "or with most ?ruthless & regardless hate/...".
- pp. 5-10** 'Orpheus', ll. 1-124: in Mary's hand.
- pp. 11-21** Italian prose mentioning T. Sgricci, the actor, and Pisa (account of a tragedy on the death of Hector). (cf. *Keats-Shelley Memorial Bulletin*, XXXII, 19-29.)
- p. 11** Pencil drawing of a tree and a jotting: "Killing/ self".
- p. 22** 'Orpheus', ll. 35-45: in Mary's hand.

(Several leaves torn out after p. 22.)

- pp. 23-24** (in pencil) 'Buona Notte' (Hutch., p. 627).
- pp. 25-26** (in pencil) 'Three Fragments on Beauty' (Jul., vii, 154) (III): in Mary's hand.
- p. 27** Blank.
- p. 28** Verse fragment.
- pp. 29, 30** Blank.
- pp. 31, 32** (stubs only) Drawings of trees.
- pp. 33-51** *Charles the First*, sc. IV.
- p. 34** Verse fragment: "April is not a rebel to rude March...". (Cf. MS. Shelley adds. e. 18, front pastedown endpaper.)
- p. 52** *Charles the First*, sc. V, ll. 9-16.
- p. 53** 'To the Moon' (Hutch., p. 621).
- p. 54** Verse jotting: "O thou whose cold hand tear the veil...".
- p. 55** Verse fragment connected with *Charles the First*.
- pp. 56-72** Blank.

(Several leaves torn out after p. 61.)

- pp. 73-86** (stubs only) Blank.
- pp. 87-93a** (quarter of a leaf only) Blank.
- p. 93b** (quarter of a leaf only) *Charles the First*, sc. III, ll. 68-69.

back pastedown endpaper Pencil drawing of trees and calculations.

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- pp. 234-221** (rev.) Some notes by Mary on the history of Florence (probably memoranda and excerpts from *Storia Fiorentina* by Giovanni Villani).
- p. 220** rev. Blank except for a jotting in Greek (in Mary's hand?).
- p. 219** rev. Blank except for a drawing of a tree.
- pp. 218-208** (rev.) 'The Boat on the Serchio' (Hutch., p. 655), ll. 53-67, 74-end.
- p. 207** Blank.
- pp. 206-202** (rev.) 'Lines written on Hearing the News of the Death of Napoleon' (Hutch., p. 641).
- p. 201** Blank.
- pp. 200-199** (rev.) 'Cancelled Passage' of 'The Indian Serenade' (Hutch., p. 580).
- pp. 198-186** (rev.) 'The Zucca' (Hutch., p. 664).
- p. 185** rev. *Dramatis Personae* for *Charles the First*.
- p. 184** rev. Stage direction for *Charles the First*.
- pp. 183-94, 93b** (rev.) *Charles the First*, sc. I-III.
- p. 126** rev. Sonnet in a hand neither Shelley's nor Mary's (E. Williams's?).
- p. 94** rev. 'Sonnet to Byron' (Hutch., p. 658), ll. 1-11.

p. 93c

Blank.

MS. SHELLEY ADDS. E. 18:

front cover

Memorandum in Mary's hand: "Cyprian".

**front pastedown
endpaper**

Prose fragment: "the spring rebels not against/ winter but it succeeds it—/
the dawn rebels not against night but it/ disperses it—". (Cf. MS. Shelley
adds. e. 17, p. 34.)

pp. 1-27

'Ginevra' (Hutch., p. 649), ll. 48-219.

p. 26 rev.

Drawing of a house at the top of the page and of a man in a boat at the bottom.

pp. 58-59

'Scenes from the *Magico Prodigiouso*' (Hutch., p. 731), sc. II, ll. 1-27.

pp. 62-64

'Scenes from the *Magico Prodigiouso*', sc. III, ll. 28-61. (Mary writes "I
think Cyprian" at the top of pages 62 and 65.)

pp. 65-82

'Scenes from the *Magico Prodigiouso*', sc. III (complete). (Mary writes "Cyprian"
at the top of page 67.)

pp. 83-88

Blank.

p. 104

Blank.

(2 leaves torn out after p. 104.)

p. 117

Blank.

pp. 118, 119 (rev.)

Pencil drawings of a horse, a dog, a snake and a charioteering sun-god.

(1 leaf torn out after p. 118.)

p. 120

Fine drawing of a landscape with a river, a dome, a yacht, a tower on rocks
and an angler beside the tower.

pp. 121-123

Blank.

pp. 150-153

Blank.

**back pastedown
endpaper**

(1) Plato, *Republic*, 476c2-7 (cf. Rogers, p. 21; *K.-S. J.*, XV, 112); (2) re-
ference to Plato's *Gorgias* 502b (cf. *K.-S. J.*, XXX, 18ff.); (3) (rev.) prose
fragment in French.

p. 164 rev.

(1) Plato, *Republic*, 472d4-7 (cf. Rogers, p. 21; *K.-S. J.*, XV, 112); (2) 'A
Lament' (Hutch., p. 643): fair draft.

p. 163 rev.

'From the Arabic: an Imitation' (Hutch., p. 638): fair draft. (Cf. MS. Shelley
d. 1, ff. 8^v-9^r.)

p. 162 rev. (stub only)

Verse fragment: "The flowers have spread...".

p. 161 rev. (stub only)

Jotting: "Casa Calani".

p. 160 rev.

Quotations from the Bible: *Joh*, 5: 23, 13: 26, etc.

pp. 159-157 (rev.)

'Lines: "When the lamp is shattered"' (Hutch., p. 667).

p. 158 rev.

'Fragment: "The rude wind is singing"' (Hutch., p. 661).

(1 leaf torn out after p. 157 rev.)

p. 156 rev.

Fragments of an Unfinished Drama, ll. 1-14.

p. 155 rev.

Continuation of 'Lines: "When the lamp is shattered"'.

pp. 154-124 (rev.)

Fragments of an Unfinished Drama, l. 15-end.

pp. 153-150

Blank.

p. 149

Calculations.

pp. 129-126 (rev.)

Pencil drawings of a man in a boat, a bird, a chariot and a charioteer.

The Contents of Shelley's Notebooks in the Bodleian Library

(1 leaf each torn out after p. 139 *rev.* and p. 131 *rev.*)

- pp. 116-107 (rev.)** 'Scenes from the *Faust* of Goethe' (Hutch., p. 748), sc. II, l. 327-end.
p. 108 rev. 2 drawings of a boat.
p. 106 rev. Drawing of a sailing boat, a pine tree, etc.
p. 105 rev. 'With a Guitar, to Jane' (Hutch., p. 672), ll. 1-12: first draft?
- pp. 103-92 (rev.)** 'Scenes from the *Faust* of Goethe', sc. I (complete).
pp. 91-89 (rev.) Verse fragments.
- p. 61 rev.** 'Scenes from the *Faust* of Goethe', sc. II, ll. 1-3.
p. 60 rev. Translation of a speech [Segismundo's soliloquy] from Calderón's *La Vida es Sueño*, II, xix: apparently in E. Williams's hand. (Cf. Webb, *Violet*, pp. 221f.)
- pp. 57-28 (rev.)** 'Scene from the *Faust* of Goethe', sc. II, ll. 1-326.

MS. SHELLEY ADDS. E. 19:

front pastedown
endpaper (in pencil) Verse jotting.

(1 leaf torn out before p. 1.)

- p. 1** (1) Prose fragment in French (cf. OET Shelley, II, 364); (2) memorandum: "See Clarke's/ Peloponnese/ p. 614".
- p. 2** (in pencil; written parallel to the sewn end) (1) *Laon and Cythna*, I, xvi (ll. 267-270); (2) verse jotting: "we are lyres/ Suspended on a boundless Ocean shore".
- p. 3** (1) (in pencil) *Laon and Cythna*, I, xvi (ll. 269-270); (2) jotting: "Is this an imitation of Ld. Byron's poem?..."; (3) memorandum: "Araucanas Don Alon/ so d'Ercilla; (4) drawing of a monument beside a willow.
- pp. 4-8** Rejected passages of *Laon and Cythna*, canto I. (Cf. *Verse and Prose*, pp. 17-21; OET Shelley, II, 268-270.)
- pp. 8-33** *Laon and Cythna*, I, i-xxv (ll. 127-344).
- p. 11** Rejected passage of *Laon and Cythna*, canto I: "And as I gazed, ..." (OET Shelley II, 270).
- p. 21** Memorandum: "The seven spirits—The mild/ messenger found in a ravaged city smiling by/ a fireside. A dead woman near/ him".

(1 leaf each torn out after p. 16 and p. 30.)

- p. 34** Pencil drawing of a tree and (*rev.*) the following jotting: "Spirit/ Night/ ?Lamp/ Ghost—".
- p. 35** Jottings in pencil. (Cf. OET Shelley, II, 365-366.)
- p. 36** (in pencil) 'Fragment: "My head is wild with weeping"' (Hutch., p. 570): first draft? (Cf. MS. Shelley adds. e. 12, p. 24.)
- p. 37** Verse fragment. (Cf. OET Shelley, II, 366.)
- p. 38** (in pencil) (1) *Laon and Cythna*, I, iii (ll. 151-153); (2) *Laon and Cythna*, I, i (ll. 127-130).
- p. 39** Verse fragments. (Cf. OET Shelley, II, 364.)
- pp. 40-41** *Laon and Cythna*, I, lix (ll. 649-657).
- pp. 42-43** *Laon and Cythna*, I, lx (ll. 658-666).
- pp. 43-76** *Laon and Cythna*, II, i-xxxvii (ll. 667-992).
- pp. 50-51** (in pencil) Verse fragments. (Cf. OET Shelley, II, 367-368.)

(2 leaves torn out after p. 76.)

back pastedown

endpaper (written parallel to the sewn end)

p. 76 rev.

(1) Jotting; (2) memorandum: "Strabo/ Pausanias".

Cancelled verse jottings: "[In the yellow western sky/ The horned moon is high"; "The evening/ The gentle south".

MS. SHELLEY ADDS. E. 20:

f. 1^r

Prose fragment connected with the Preface to *Adonais*?

ff. 1^v-22^v (verso sides only)

A Defence of Poetry: "performers of equal skill, will produce unequal effects from a guitar & a harp...and multiplies all that it reflects, and endows it with the power of".

f. 13^v

Prose jotting written in pencil and in Shelley's hand parallel to the sewn end on top of the following passage of *A Defence of Poetry*—"A poet therefore would do ill to embody his own conceptions of right and wrong...": "This [is] was Mr. Shelley's error in the Revolt of Islam—He/ has attempted to cure himself in subsequent publications/ but, except in the tragedy of the Cenci, with little/ effect."

f. 2^r

(1) Verse fragment connected with 'To Emilia Viviani' (Hutch., p. 638); (2) (*rev.*) "Shakespeare" repeated 3 times and "Milton" 2 times.

ff. 3^r, 4^r

'To Emilia Viviani' (Hutch., p. 638).

f. 5^r

(1) Undecipherable jotting; (2) discarded passage of the Preface to *Adonais*: "Reviewers with some rare exceptions...so an unsuccessful author turns" (cf. Hutch., p. 444); (3) note on "Lord Bacon was a poet" in the *Defence* draft on the facing page: "[Read] See the Filum Labyrinthi, & the Essay on Death particularly"; (4) prose fragment connected with the Preface to *Adonais*.

f. 6^r

Verse fragment.

ff. 7^r-11^r (recto sides only)

Draft of the Preface to *Adonais* (Hutch., pp. 430-431, 444).

f. 12^r

(1) Addition to the draft of the Preface to *Adonais*; (2) addition to the text of *A Defence of Poetry* on the facing page.

ff. 13^r-18^r (recto sides only)

Draft of the Preface to *Adonais*.

f. 18^r

Greek fragment.

ff. 19^r-22^r (recto sides only)

Blank.

ff. 23^r, 23^v

Illegible verse fragments.

ff. 24^r-27^r

Verse fragments in Italian.

f. 27^v

Blank.

ff. 28^r, 28^v

Illegible verse fragments.

ff. 29^r-42^r

Adonais.

ff. 42^v, 43^v

Passage of *A Defence of Poetry*: "But in period of the decay of the social life... Milton stood alone illuminating an age unworthy of him."

f. 43^r

Blank.

ff. 44^r, 44^v

'Fragment of a Satire on Satire' (Hutch., p. 625), ll. 1-16, 27-32. (Folio 44 appears to be a separate sheet bound together here.)

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